



# PROVISIONAL CONCERT FIXTURES

CHRISTMAS TERM, 1946

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It is hoped to keep to the following scheme, although it may be necessary to alter or cancel any Concert *even without notice*.

## First Week

WEDNESDAY, SEPT. 25, at 5.30 p.m.

Recital (Voice and Piano)

## Second Week

WEDNESDAY, OCT. 2, at 5.30 p.m.

Chamber Concert

## Third Week

WEDNESDAY, OCT. 9, at 5.30 p.m.

Chamber Concert

## Fourth Week

WEDNESDAY, OCT. 16, at 5.30 p.m.

Chamber Concert

## Fifth Week

WEDNESDAY, OCT. 23, at 5.30 p.m.

Chamber Concert

†\*THURSDAY, OCT. 24, at 3 p.m.

Special Concert

## Sixth Week

TUESDAY, OCT. 29, at 5.30 p.m.

Second Orchestra

WEDNESDAY, OCT. 30, at 5.30 p.m.

Chamber Concert

## Seventh Week

WEDNESDAY, NOV. 6, at 5.30 p.m.

Chamber Concert

THURSDAY, NOV. 7, at 2 p.m.

Concerto Trials

## Eighth Week

WEDNESDAY, NOV. 13, at 5.30 p.m.

Chamber Concert

## Ninth Week

WEDNESDAY, NOV. 20, at 5.30 p.m.

Dramatic

## Tenth Week

WEDNESDAY, NOV. 27, at 5.30 p.m.

Chamber Concert

## Eleventh Week

TUESDAY, DEC. 3, at 5.30 p.m.

Second Orchestra

WEDNESDAY, DEC. 4, at 5.30 p.m.

Opera Repertory

## Twelfth Week

\*THURSDAY, DEC. 12, at 5.30 p.m.

First Orchestra

\* Tickets are required for these concerts.

†\* This is a special concert for which only one ticket will be given to subscribers in order of application and in so far as seats are available.

H. V. ANSON, Registrar.

# THE R·C·M MAGAZINE

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## EDITORIAL

### VALETE

Another College year has begun, and this time it begins with every augury of happiness. Many old friends have returned, some time-honoured customs have been restored, a considerable number of new students have arrived with their youthful enthusiasm in full flood, and we all instinctively look forwards rather than backwards at this moment. But for those older Collegians there will, all the same, be some moments of wistful retrospection.

"Change is inevitable. In a progressive country change is constant," wrote Disraeli with his customary forthrightness. In Prince Consort Road we are a progressive institution, but individually we are conservative at heart. More than all, we are conservative in our friendships—we realize that there is no harder task than that of saying good-bye to those people who have become a part of our lives. And this term we not only have to say good-bye to Mr. Polkinhorne, whose long and devoted services to the College are recounted elsewhere, but also to five professors: Sir Percy Buck, Mr. Hobday, Mr. Grunebaum, Mr. Hinchliff and Mr. Shepley.

All except Mr. Grunebaum were amongst the earliest scholars of the College before the turn of the century. Mr. Hobday was appointed to the teaching staff first in 1902, and the other appointments were made at various times between then and 1930. We lament their decision to retire, for it will be a different place without them. But we thank them for all they have done, and we wish them every happiness in their retirement.

Of Sir Percy a special word must be said here, since for two years his kindly humour and wisdom illumined these pages while he was Editor. His, perhaps, has been a unique service to the College. Many hundreds of young students have passed through his hands since 1919, when at the invitation of Sir Hugh Allen he joined the teaching staff, and because of him those students have gone out into the world with their eyes opened. In his lectures he would sometimes recount a parable, leaving us to unravel its implications for ourselves. "A great Cathedral was being built, and a visitor found himself in the yard where the masons carved their angels and gargoyles. Going up to a man he asked, 'What are you carving that for?' and the answer came, 'A pound a day.' Going to a second mason he again asked why the man was carving his figure; and the answer came, 'Because I love carving.' Of a third mason he asked the same question, and this time the answer was, 'Because I love Cathedrals.'" All those people who were privileged to sit at his feet will for ever thank him for learning how to "love Cathedrals."

## DIRECTOR'S ADDRESS

SEPTEMBER, 1946

Never in the history of the College have we had such pressure on our space as we have to-day. At the last entrance examination we had to reject hundreds of candidates, and those who were accepted should count themselves fortunate and make the most of their opportunities. This applies equally to the large number of Service candidates who are being given a year's "refresher" course to enable them to recover their technique and their musical environment before they go out into the professional world. There are many more of these latter still to come, and we shall do



our best for them all, but it is essential that the flow of students should be continuous, and this means that we have to set rigid limits to the length of time students may stay with us. All this points to intensive work and the quick grasp of every educational experience which the College can provide.

I should like to-day to talk about what I consider to be the most important features of our College life. I can speak from long experience, because I was myself a student, later a professor, and I thus roughly cover nearly fifty years of College history. I ought to know what is most worth while in the long view.

You will be well taught as individuals in your special studies. That goes without saying. We have a teaching staff second to none in the world, and all that skill and attention is at your service. The limits to your achievements as performers will be set by your own talent and industry. There are no limits to the guidance and example that your teachers can give you, if you have the capacity to absorb what they can teach. I know the difficulties some of you have in finding lodgings you can practise in. We do what we can to give you practising room here, but you must remember that this building was designed to be a group of studios for teaching not for practising, and the scarcity and deterioration of pianos is so acute that we cannot open the whole building for indiscriminate use. Every student who can practise elsewhere should do so, and leave room for those less fortunate. And every student should observe the rules and take the greatest care of our instruments.

But you do not come to the College merely to have good private lessons. London is full of admirable private teachers, and if all you want is the help of a skilled teacher you can get that elsewhere than in an institution. What then do you come here for? What can the College give you that you cannot get outside?

First and foremost there is the education and stimulus of belonging to a large body of talented and like-minded young people. That is the ultimate meaning of words like College and University. They are great pools of ability, enthusiasm and character. They are as diverse and as universal as their members. They have every shade of sensitiveness, every degree of ability, every variety of experience and opinion. And unless you touch and absorb as much of this corporate talent as you can, you are wasting your chances. I was taught here by the most eminent men of my time, but they would be the first to acknowledge that the influence of my fellow-students was at least as important as my set lessons. It is for this corporate influence that colleges are founded, and it is by the force of this special environment that they achieve their purpose and enhance their repute. They give one a breadth and diversity of vision which is the best setting and the most effective measure of one's own individual gifts. They provide standards and friendships which colour the whole of one's artistic and social life.

The second formative influence of an institution is its tradition, its perspective of a subject or an art. Our books, our pictures, our old instruments, are the outward signs of our place in the long story of music. We are concerned not only with the history of music which is offered to you in lectures, but with the practical legacies of past ideals and past achievements. We are comparatively young in years, but there are few developments in the music of these years in which our members have not taken a leading and permanent share. We are a part of the astonishing renaissance of British music which has given us a major place in the artistic world of our time. It is for you to steep yourselves in this atmosphere, to realise its strength and quality, and to contribute your share to the gradual unfolding and establishment of deeply founded standards and aims. You are the inheritors of fine traditions. You must be their present guardians. And you must become the ancestors of yet greater triumphs in the future.

Finally, you are surrounded here by practical music to a degree which is quite impossible in private study. Neither broadcasting nor gramophones, nor even the concert halls of a large city, can give you some of the musical experiences that are to be had every week in this building. I will mention two in particular. Twice a week you can, if you wish, hear the rehearsals of a full orchestra. In my young days we used to count it quite a privileged event to be allowed to attend the rehearsals of a professional orchestra, of which there were then so few. Here you can, by merely walking into this hall, share in the detailed preparation of orchestral works, and thus get to know them with an accuracy and intimacy quite outside the range of any set performance or reproduction. Then every week we offer you at least one concert. I am often disappointed by the apparent lack of interest the average student takes in these weekly events. Perhaps we have too many of them. Whatever the reason, the student audience is thin and irregular. Naturally, standards of performance vary, for these are the testing grounds for our accomplishments. But the music itself is of great range and variety, and you can learn to know and absorb a wide literature of practical music by intelligent listening to what is produced in this hall.

Sometimes a rush of pianists will come to listen to a pianist, or singers to another singer. That is all to the good, but it is not enough. An educated pianist, or an educated singer, should be eager to expand his taste and experience in music other than his own. And it is precisely these opportunities of varied musical experience which a College like this can so easily give you, if you will realise and accept them. I do most strongly urge all of you, and particularly the new students, to form a habit of attending, as often as possible, the performances we ourselves give. You should do this not so much in order to hear fine interpretations, though these are often remarkably good, but in order to furnish your minds with first-hand knowledge of the actual music of every period, and of every quality and style. This, in the broadest view, is certainly one of the most important of those features of our College life which should combine to give you an education equal to your talents.

## VIENNA MEMORIES. 1898—1901, 1905

By FRANK MERRICK

In the Spring of 1898 I played to Paderewski at an hotel in Clifton and he strongly advised my parents to send me to Vienna to his old teacher Leschetizky. My mother took me there in October of the same year, and after an anxious period of negotiation (for Leschetizky was afraid I might start playing at concerts as his pupil before he was sufficiently satisfied with my progress to authorise it) I became a pupil of the great man.

The month after our arrival occurred the Jubilee of the Austrian Emperor Franz Joseph, who had ascended the throne in the fateful year 1848. The illuminations of the Imperial city were very impressive in their way, although curiously unvaried because apart from the special treatment of public buildings (the Parliament House outlined with plain electric light, the Town Hall aflame with a dark red light, and so on) all the houses were uniformly lit up with rows of white candles on every window-sill.

Some of Leschetizky's pupils about that time were Artur Schnabel, Richard Buhlig, Evelyn Stuart (now Lady Harcourt), George Woodhouse, Neville Swainson, Berte Jahn and Paula Szalit; others reappearing on return visits for occasional lessons were Gabrilowitsch, Mark Hambourg and Katherine Goodson. Berte Jahn had been the "baby" and was 14; I was 12 and therefore the "baby" for the time being, a still younger child displacing me the following year—Horszowski. He may have been 10, but in any case he was so small that he had to fit a special contraption on to the



pedals before he played ; his feet could not have operated them otherwise. Pianoforte study without the R.H. pedal, however, is scarcely imaginable where Leschetizky was concerned. We heard all these players, some of them regularly, at Leschetizky's fortnightly pupils' evenings, "classes" as they were called. One of the first and best examples which we heard in those early days of the traditions which were to be expounded to me was a Schnabel recital in the *Bösendorfer Saal*, in which Schubert's posthumous sonata in A was the outstanding item.

Richter had more or less left Vienna to take up his Manchester appointment of conducting the Hallé concerts, but we saw him at least once in the Opera House, conducting *Fidelio*, I think. Mahler was his successor and the performances under him were intensely alive. Perhaps the first of these which I heard, certainly my first Wagner opera in a theatre, was *Die Götterdämmerung* in April, 1899. I enjoyed it tremendously and kept on congratulating myself that it wouldn't be over for ages. I was certainly very sorry when the curtain came down at the end of the last act.

We went several times to Strauss concerts (not Richard!), mainly conducted by Eduard, though Johann sometimes lent a hand, so to speak. The appearance and method of the two brothers had much in common, though Eduard's head was largely bald and Johann's thickly covered. My childish fancy was captured by the way they both danced on the rostrum from time to time. Curiously enough, their actual compositions never fascinated me as they do many of my friends. We once had the honour of taking the Viennese equivalent of afternoon tea at the house of Johann Strauss. My parents showed the "Waltz-King" some of my youthful attempts at composition, of which one was a waltz. With true Austrian courtesy he made one or two complimentary speeches about them (I did not think he meant them sarcastically); the words I heard were, "Ah! ze Valse Prince"! My father quotes another *môt*, "I see I have a rival!" I was in Vienna when Johann Strauss died (1905) and stood near the Opera House to watch the funeral procession, in which Mahler was carrying a lighted candle. In that same year my sister and I saw another very noteworthy spectacle, the annual religious "Corpus Christi" procession, than which it is difficult to imagine anything more magnificent, vestments and uniforms both contributing extraordinary splendour to the general effect. At this procession the aged Emperor carried a lighted candle, and he looked tired and bent in the fierce summer heat.

My father was immensely interested in the many musical associations of Vienna, taking up photography specially on this account. His was the first photograph ever taken of the title page of the *Eroica* Symphony MS., where a hole in the paper was the result of Beethoven's indignant erasure of the name of Napoleon when the latter became Emperor instead of the people's champion. Beethoven had supposed him to be. I think this photograph was one of several which appeared in the *Musical Times* in illustration of articles which my father wrote. My mother and I were frequently urged to visit places like the house in which Schubert died; the birthplace had an inscription and bust and the Viennese knew it well, but no one seemed to have looked up 6 *Kettenbrücken Gasse*. By the time the English school holidays allowed my father to come to Vienna to see how we were getting on, we could take him to all these hallowed spots with little or no delay. Later on we lived for a number of months in sight of the windows of the room where Beethoven died, although the building to which they belonged had already been pulled down before my last visit to Vienna in 1905. At that same lodging we often looked down from our windows at the military funerals which passed along the street, a feature of them being the rather swift melancholy marches which the bands used to play.

Brahms had died in 1896, but owing to some legal dispute his suite of rooms remained untouched for several years, and we were shown over it. Even the matches beside his bed had not been removed. My father took

several photographs, including one of the high desk in an inner room at which Brahms used to write standing up when he was tired of sitting at his ordinary writing-table. His music meant comparatively little to me then ; it was not until five or six years later that I had developed the overwhelming enthusiasm for it which has never shown the slightest sign of abatement.

I loved the orchestra at the Vienna Opera House. It was literally the Vienna Philharmonic Orchestra, and there can be no doubt that it was worthy of great admiration, even after due allowance has been made for my youthful inexperience and the possibility that acoustical conditions were unusually favourable (tone often seems to rise with singularly magical effect from the depths of a theatre). On the other hand, most of the Opera singers disappointed me considerably ; some, especially a fine actor called Reichmann, sang terribly out of tune, and with many of the others you could rarely tell what note was being sung. The most glorious exception, to my mind, was the American, Edith Walker. It was in her contralto days, and her Erda in "The Ring" was truly lovely to hear. Later she became a soprano and a noted one, but as such I never heard her.

Most of the visiting artists we heard were probably in and out of London at this period, and Sauer, Dohnányi, and others I first heard in Bristol. But those we first heard in Vienna included Busoni, Rosenthal, Sofie Menter and Nikisch. We also heard the Hungarian Count Geza Zichy play his own pianoforte concerto for the left hand alone. He had lost his right hand in an accident at the age of twelve, but, like our Douglas Fox, had "stuck to it" and triumphed over fate. He was wealthy and did a lot to foster the cause of Hungarian music. It might perhaps be mentioned here that public taste in Vienna in my time was not very high ; however, my personal belief is that it has never been very high anywhere, though a small minority of fervent music-lovers sometimes creates an impression that a given city contains an unusually discriminating public. It is only fair to add that we should be unreasonable if we expected the public as a whole to have the kind of judgment that is sometimes claimed for it.

A rather solemn and kindly old fellow (that was how he struck me at the time) was in charge of the musical museum in the *Musikvereinsgebäude*, Eusebius Mandyczewski. He was most helpful to my father and pleased for some of his treasures to be photographed. He was quiet and unassuming, and it was only many years later that I learned he had been copyist to my hero, Brahms. One day he went with my parents and me on a pilgrimage to Rohrau, the birthplace of Haydn. One of the things he told us in the train was how his brother, who was a judge somewhere in the South of Austria, had to pass sentences in four languages. Mandyczewski's successor was our Dr. Geiringer.

The majority of Leschetizky's pupils in those days were Americans, and very charming and friendly we found them. One of them was a daughter of Mark Twain and we saw that delightful author at various social gatherings. I do not think we ever had the privilege of speaking to him, but it was a pleasure to look at his fine leonine head. Years later, reading some of my mother's letters, I was greatly interested to find that she had met a lady at one of those Vienna gatherings who was busily flitting about Europe trying to gain sympathy for the cause of World Peace. How tragically unready the world was for her message provides food for much heart-searching. I can recall that even before the turn of the century we heard drawing-room talk of the impending danger of war between England and Germany, and an American (perhaps a journalist) said with an air of authority that in any case there would one day be a big war between America and Japan.

Of course, the most important memories of Vienna to me are concerned with the teaching of that dynamic personality, Leschetizky. Trying to sum up what he stood for, both from his own point of view and that of



his many pupils, I think it could be claimed that the life in the music was his main preoccupation. This naturally involved the closest attention to matters of pure musicianship. Accent, *nuance*, pedalling, countless aspects of interpretation and technique, the claims of the public (reasonable and unreasonable), all these and a hundred other matters were discussed, often with paradoxical humour, as in such favourite statements as "any fool can play a concerto" and "remember that the more technique you get the worse you'll play." Another sally requiring the usual generous pinch of salt related to that lovely duet in A flat in the development section of the Schumann concerto: "If you don't play more beautifully than the clarinet, then you aren't a soloist." He always sat at a second pianoforte and illustrated his points with copious practical examples. This could lead one into an unexpected pitfall. He once complained, to my very great surprise, that everything he was telling me had been pointed out at my previous lesson. It only dawned on me later that I had been copying his examples like a monkey without true comprehension, so that I could not retain the desired improvements. He was often furious with us and could be bitingly sarcastic. I can see now that this was usually when we failed to perceive what he was driving at; an intelligent and responsive word or even gesture showing we knew what he meant would probably have placated him on the spot. I remember his telling me that I was like a graven image, and if only I would chatter away like a parrot, as Paula Szalit did during her lessons, we should make much more headway. I was genuinely amazed when he said I was difficult to teach; not till years afterwards did the essential truth of this complaint become clear to me. We were ceaselessly enjoined to sing the music and think about it, a favourite precept being, "Think ten times and play once." At one of my last lessons he specially urged me to stop and listen repeatedly during practice, "for then you will find out so many things for yourself." He and Anton Rubinstein were fellow students under Czerny, and he was never tired of preaching Rubinstein to us. Hearing him talk about Rubinstein's playing of the slow movement of Beethoven's fourth concerto has been a greater influence in my life than any actual performance which I have heard. He said there was a world of significance in it and the intensity with which he reiterated the two words "*eine Welt*" is to me unforgettable. Perhaps his greatness lay in the fact that, instead of possessing some special secret, he sought and revealed the beauties that lay at the heart of the music and hounded us on to do the same.

## DONNE'S SONGS AND SONETS AND HIS HOLY SONNETS IN RELATION TO MUSIC

By EVELYN HARDY

Donne has been dead for more than three hundred years, yet during that time, and even during his lifetime, little of his poetry was set to music. At least six of his early poems were snatched at by enthusiasts, copied, altered and cut down to suit the needs of the composer, for we know that Dowland, Corkine, Ferrabosco (the younger) and Lawes set some of the *Songs and Sonets*.<sup>\*</sup> After a serious illness, which inspired

<sup>\*</sup> *The Expiration*, "Go and catch a falling star," *Lovers' Infiniteness*, *The Bait*, *Break of Day* and two other unnamed songs, the music of which is now lost. *The Expiration* was set by Alfonso Ferrabosco in 1609 and appears as "So, so, leave off this last lamenting kiss," "Go and catch a falling star" was twice set, one score remaining in Egerton MS. 2013, f. 58, and another in *The Treasury of Music*, by Henry Lawes and others, and in Harleian MS. 6057. *Lovers' Infiniteness* became *Love's Exchange*, a title stolen from another of Donne's *Songs and Sonets*, and appeared as "To ask for all thy love" in John Dowland's *A Pilgrim's Solace* in 1612. *Break of Day* was also adapted by Dowland and called "Sweet, stay awhile." It appeared, too, in William Corkine's Second Book of Ayres, 1612, together with *The Bait*, probably set to the same air as Marlowe's *Song*. See Sir Herbert Grierson's *Poems of John Donne*, Vols. I, p. 449, and II, pp. 12-13, 18, 54-58. I have also to thank Messrs. Augener for their discoveries.



both the prose *Devotions* and *A Hymn to God the Father*, the poet, then Dean of St. Paul's, asked his friend John Hilton, organist of St. Margaret's, Westminster, to set this *Hymn* to music.† Isaak Walton tells us that Donne often listened to the choristers of Old St. Paul's (the great long-naved, mediaeval cathedral which was to be razed to the ground by fire less than fifty years after Donne's death, leaving his tomb miraculously standing, merely scorched by the flames) singing this anthem at the evening services.

"The words of this *Hymn*," he remarked to a "friend," probably Walton himself, one of his parishioners at St. Dunstan's-in-the-West, "have restored me to the same thoughts of joy that possess my Soul in my sickness when I composed it. And, O the power of Church-music! that Harmony added to it has raised the affections of my Heart, and quickened my graces of zeal and gratitude: and I observe that I always return from paying this public duty of Prayer and Praise to God, with an unexpressible tranquility of mind, and a willingness to leave the world."

Then comes a gap of more than two hundred and fifty years until Bainton again set the *Hymn*, and Sir Hubert Parry one of the *Holy Sonnets*—perhaps the best known of them all—

"At the round earth's imagin'd corners, blow

Your trumpets, Angels. . . ."

as a seven-part motet. And now for living composers. On the Continent, Krenek has set seven of the *Holy Sonnets*, five Prayers from the *Litanie* and a prose passage from one of the *Sermons*, while Sir Herbert Grierson tells me that "some Dutch poets recently sent" him "a Dutch rendering of all of the *Holy Sonnets*." (This is interesting since certain poets of this country were, even during Donne's lifetime, keenly interested in his work.) In England, Rubbra has set the *Hymn to God the Father*, and Thomas Pitfield one of the *Songs and Sonets*—Break of Day. Now both William Wordsworth and Benjamin Britten have been attracted to the *Holy Sonnets*.

Why, one wonders, should so many musicians have failed to react to Donne's imperious charm and passed him by in favour of lesser poets? And why, having chosen him, should they have set his religious rather than his amorous verse? The answer lies, I think, in the substance and form of the poetry, the product of Donne's talented and highly complex personality, in turn the product of his age—an age of disintegration and transition.

Donne was by nature a true renaissance figure—energetic, ambitious, intellectually keen and interested in the new thought and scientific discoveries; he went a-soldiering as a young man, sought for high ministerial places, combining with a life of action intense, even laborious, study and thought. His life was full of cross-currents, frustrations, paradoxes and contradictions, which his poetry mirrors, for the pattern of his life, as T. S. Eliot has said, was given by what went on in the mind rather than by exterior events. He was born of a family deeply and proudly Catholic, yet he became an Anglican Dean; he was steeped in mediaeval thought, in the matter and aroma of the Schoolmen, yet the pagan naturalism of the Renaissance spoke to him more alluringly. Education, association, sentiment and habit inclined him to mediaeval and Catholic thought; worldly wisdom, practice and the spirit of the age in which he lived, and with which he agreed, forced him to speak and act in a manner inimical to that thought. Thus he was forever torn between the claims of two rival systems of thought which he was forever attempting to reconcile.

He was disquisitive and introspective, passionate and impulsive. The conflict which raged within him, caused not only by the mind being at war with the senses, but by the allegiance of the "finely dividing mind"

† The setting is preserved in Egerton MS. 2013. For Barclay Squire's corrected score and the harmonization for four voices by Sanford Terry see Grierson, II, pp. 252-3.

first to the doctrines of the old world and then to those of the new, is everywhere visible in his work, with the exception of a few lyrics where joy has lifted him into serenity and fused the opposing elements of his nature into some hitherto undiscovered amalgam peculiarly his own.

Even as a young man Donne was aware that some of his poems could, and would, be set to music. When I have finished pouring out my love, he says,

"Some man his art and voice to show  
Doth set and sing my pain."

Possibly he played some instrument himself, or studied music and the writing of words for music, like other well-to-do and leisured young men of the day. His title, *Songs and Sonets*, suggests that he related his poems to music, if only indirectly. His words to Walton show us that even as an old man he was still emotionally responsive to the influence of music.

Yet, despite all these things, I do not think that Donne was interested in writing for music, and the bulk of his verse is unsuitable for setting. Certain passages cry out to be set by him who dares, for instance, the plangent Shelley-like lines from *A Valediction: of Weeping*, with their image of the flood, constantly recurrent in the mind of Donne:

"O more than Moon,  
Draw not up seas to drown me in thy sphere,  
Weep me not dead in thine arms, but forbear  
To teach the sea, what it may do too soon. . . ."

or those lines from the XIIth *Elegy*, full of beautiful, assured contentment:

"I will not look upon the quick'ning sun  
But straight her beauty to my sense shall run;  
The air shall note her soft, the fire most pure:  
Water suggest her clear, and the earth sure."

But these are only passages from longer poems. Even if we take one of the loveliest of the shorter lyrics, *The Dream*, with its hackneyed theme of the visionary intruder which Donne transforms with such dramatic energy (a poem whose lines of mounting ardour spill over in an excess of sensuous joy like the arc of a fountain-spray), setting is difficult because of the packed lines which run on into each other, and the intensity of the emotion bound with tight cords of thought.

What, then, are some of the essentials of verse fit for music? (And here I am not considering ballads and narrative poems.) The Elizabethans, and their predecessors the 13th century guild writers, understood that the making of poetry and the writing of lines for music were two different arts. Campion, in his *Book of Ayres*, complains of his mother tongue, of monosyllable and syllable "so loaded with consonants that they will hardly keep company with swift notes, or give the vowel convenient liberty. . . ." But more interesting still, he gives his aim in composing to be "to couple my words and notes lovingly together," thereby implying the choice of words which would appear *incomplete* without the music.\* No one can complete that which is already completed, nor ornament something perfect. Donne's poems, highly complex works of art, are not easily mated with another medium, being self-sufficient to a marked degree. Another essential is that the song when set should be quickly comprehensible, emotionally if not intellectually. Unless the listener has had the chance of studying words and music beforehand he will have to take in, in a few minutes, the poem's entire range of thought and emotion as interpreted by the musician. It is not sufficient that words, or music, alone should be illuminating or moving: unless they are happily mated, words will confuse music, and music cloud meaning; neither the heart or mind will have been touched. Thus it is desirable that the poet should speak of a single emotion with devotion and simplicity.

\* For an elaboration of this thought see V. C. Clinton Baddeley's *Words for Music*.



Now the poetry of Donne seldom does this. His lyrics, intensely emotional as well as highly intellectual, are on the whole metaphysical, with a quality of tension and relaxation, of contraction and dilation, of convergence and divergence, peculiarly marked. They are dialectical and dramatic in a repressed sense—by which I mean that they are disquisitions and dramas in miniature, little worlds of their own in which several individuals, or even several parts of one individual, plead or argue with one another indirectly. It is as if you condensed the whole of Hamlet or Othello into half a dozen stanzas, excluding plot, sequence and consequence, and dispensed with conversation.

This is one of the characteristics of metaphysical poetry, that it is interested in ideas, both for themselves and for their ends, and Donne uses his like a clever barrister or casuistical Jesuit priest who wins over the reluctant reason and ensnares the wayward emotions of the dumb listener implied in his poem, and the reader of that poem.

Another characteristic is the use of conceits, which, as Sir Edmund Gosse put it, "consistently administer the shock of cold quaintness, often fatal." These conceits, which go off like fireworks in a sable sky, are the result of the poet's attempt to embody his highly abstract thought in a concrete form. In doing so he becomes tangled in metaphor, which he spurns on the grounds that metaphor is confusing yet cannot escape. Now verbal conceits are not easily represented in music and Donne's poetry is full of them.

If they alone were the stumbling-block to musical interpretation the poetry of Donne would be difficult enough to set, but there are other greater difficulties. "There is hardly a line . . . which makes sense by itself, or can claim the power of emblazoning in a musical cadence a *whole state of mind*. The sense is rounded off only at the end of a stanza, or rather at the end of the entire poem: the unit is not the line, as with many sonneteers, and not even the stanza, but the entire poem. . . . Donne's preoccupation is with the whole effect."

This is the criticism of an Italian scholar\* who understands Donne uncannily. And here is an English scholar, one of the finest interpreters Donne has ever had: "It is difficult to think of some, perhaps the majority of Donne's *Songs and Sonets*, as being written to be sung. Their sonorous and rhetorical rhythm, the elaborate stanzas which, like the prolonged periods of the *Elegies*, seem to give us a foretaste of the Miltonic verse paragraph, suggest speech—passioned rhythmical speech rather than the melody of song."†

And it was a Frenchman‡ who pointed out that in these forty-six provocative poems Donne actually invents forty-two new stanza forms, a further challenge to the musician.

Yet the fact that this poetry is more akin to speech than verse is, after all, the quality which probably attracts modern composers, weary of the pronounced rhythms and binding rhymes of succeeding writers. In the same way, we now find Donne's audacious honesty which attempts neither to suppress or falsify emotion, his strict economy of words (in the shorter poems), his tough sinewy fibre, and his quality of astringency beneath which burns the fire of passionate hatred or passionate love, refreshing. An age bewitched by psychology can appreciate a poet who grapples with his confusion over religious scepticism and the problems of sex, analyzing them with relentless candour, attempting to cleanse his own heart and mind. But such poetry is difficult to align with music, unless perhaps instrumental music, in which the various instruments (or groups of these) might express conflicting themes.

\* Signor Mario Praz.

† Sir Herbert Grierson.

‡ Professor Pierre Legouis.

In order to understand this better, let us look at *Lovers' Infiniteness* (one of the poems adapted by John Dowland, or his "librettist"):-

" If yet I have not all thy love,  
Dear, I shall never have it all,  
I cannot breathe one other sigh, to move,  
Nor can intreat one other tear to fall,  
And all my treasure, which should purchase thee,  
Sighs, tears, and oaths, and letters I have spent.  
Yet no more can be due to me,  
Than at the bargain made was meant.  
If then thy gift of love were partial,  
That some to me, some should to others fall,  
Dear, I shall never have thee all.

Or if then thou gavest me all,  
All was but all, which thou had'st then;  
But if in thy heart, since, there be or shall,  
New love created be, by other men,  
Which have their stocks entire, and can in tears,  
In sighs, in oaths, and letters outbid me,  
This new love may beget new fears,  
For, this love was not vowed by thee.  
And yet it was, thy gift being general,  
The ground, thy heart is mine, what ever shall  
Grow there, dear, I should have it all.

Yet I would not have all yet,  
He that hath all can have no more,  
And since my love doth every day admit  
New growth, thou should'st have new rewards in store;  
Thou canst not every day give me thy heart,  
If thou canst give it, then thou never gavest it:  
Love's riddles are, that though thy heart depart,  
It stays at home, and thou with losing savest it;  
But we will have a way more liberal,  
Than changing hearts, to join them, so we shall  
Be one, and one another's all."

Now compare this with *Love's Exchange*, the adaptation:

" To ask for all thy love and thy whole heart,  
'Twere madness.  
I do not sue  
Nor can admit,  
Fairest, from you  
To have all; yet  
Who giveth all hath nothing to import  
But sadness.

He that receiveth all can have no more  
Than seeing.  
My love by length  
Of every hour  
Gathers new strength,  
New growth, new flower.  
You must have daily new rewards in store  
Still being.



You cannot every day give me your heart

For merit.

Yet if you will

When yours doth go

You shall have still

One to bestow

For you shall mine where yours doth part

Inherit.

Yet if you please I'll find a better way

Than change them,

For so alone,

Dearest, we shall

Be one, and one

Another's all.

Let us so join our hearts that nothing may

Estrange them."

What a metamorphosis! In order to make it fit for song the musician found it necessary to change not only the rhythm, metre and words, but the very meaning. He emasculated the poem at a thrust. Donne's poem opens with a swift statement which takes up the first six lines. A new thought enters with the second half of the first stanza, and then that tireless brain of his begins weaving and interweaving theories, objections, arguments on the original theme. This poem reveals the side of Donne which would have made a splendid lawyer. The whole piece, as Grierson points out, is in reality little more than a piece of legal quibbling. Such quibbling was fashionable. Even Shakespeare delighted in it. It verges upon punning and Donne uses the adjective "general," which modifies his lady's love, in an unpleasant way, implying that (a) the gift was made to all and sundry, (b) the gift was general in its content—unlimited and undefined. But the poem is greater than mere punning or quibbling, with its elaborate stanzas, serious rhythm and fine rhetorical phrasing. It voices the paradoxical thought that no one can entirely possess another being, no matter how much she may appear to give herself to her beloved: and if the lover could, he would not, for love contracted to finiteness is impoverished and tethered. The manner of the poem is half-Petrarchian, half-renaissance gallantry, tintured with that intensity of emotion which permeates all the best of Donne's work and makes it so alive to-day when the silken poetry of his predecessors or contemporaries merely palls us.

With regard to some of the technical difficulties which I imagine a composer would find when attempting to set Donne's poetry—much of it is harsh and rugged. This is particularly true of the *Satyres*, with which we are not here concerned. The urgency of thought, the vehemence of his feeling causes the poet to speak in lines whose rhythm is often rhetorical and the metre abrupt. The coil and recoil of emotion makes him spin out his thought into elaborate stanzas, almost paragraphs, and the discordant notes of individual words, lines and phrases are very often not resolved until the final cadence.

Donne's use of vowel sounds, which cannot be mere accident, since the phenomenon occurs so frequently, is another characteristic of his verse, difficult, I should imagine, to translate. There is a passage in one of the long *Anniversaries* in which the *o*, *ou*, *ough*, *ow* and *oul* sounds reiterate alarmingly; in the third *Holy Sonnet* the repeated emphasis on the *i* sound strikes one as a dismal echo. This characteristic, and his "bold, irregular fingering," might well be expressed in organ music, where the bourdon carries the predominant note.

To return to that earlier question, why modern musicians have been more attracted to setting Donne's religious, rather than his love poetry,

"this is, I think because the human note in them becomes more apparent as passion wanes—passion which had rubbed flame out of the tinder of the intellect, had chafed the conscience, and expressed itself very often in wit, if only to relieve tension. Despite his passionate nature, Donne could never be anything other than an intellectual poet; his brain was so amazingly fertile and was so readily excited by verbal associations that he could not use a simple word like "earth" without concerning himself with whether it was round, or, as the ancients had it, flat; whether the universe was, as Galileo thought, heliocentric, and if so, what was man's relation to other universes, to his God, and to himself, and so forth and so on. Exuberant and fantastic associations pile one on top of another until (at his worst) both poet and reader are lost, as under a heap of rubble or burning embers. But in these late divine poems the brain and heart are quieter and the effervescence of wit is more rare. The division in mind and character is still there, still unresolved; mediaeval and renaissance overtones recur, moralist and libertine, sinner and repent, still cross each other's paths with uncomfortable persistence.

The *Holy Sonnets*, excluding the earlier sequence called *La Corona*, are a group of nineteen poems probably written by Donne in the latter part of his life, after the death of his wife, to whom he was tenderly and deeply attached. Each poem is a separate meditation, written under the shadow of approaching death. Alone with his own soul the poet reviews his life, anticipating with fearful and fluctuating emotions the Day of Judgment, and the severity, or the mercy, of Christ.

Once again, as in the *Sonets* of his youth, or the morbidly analytical prose *Devotions*, we see Donne reflected. There is the same intensity of emotion, the same originality and vitality of intellect, the same vividness of imagination and dramatic exposition. The swift chase after beauty and a realization of sensual joy has been superseded by the eager, but often laborious, search for certain faith and peace, for the knowledge that forgiveness will be granted him. Tossed about by conflicting moods and emotions, at one moment transported with an almost ecstatic joy and at the next cast down with gnawing despondency, Donne remains "half baffled, half triumphant."

"O, to vex me, contraries meet in one . . ."

he groans, and pleads for integration.

Mr. Britten has chosen nine of the *Holy Sonnets*\* and Mr. Wordsworth four. Exactly why they chose these and neglected others is an interesting point.

Neither has been able to resist "At the round earth's imagin'd corners, ' with its opening blast of trumpets, its wilderness of writhing bones, its mid-flood of calamities, and the sudden appealing drop into repentance reminiscent of George Herbert's work. The equally famous "Death be not proud" is another choice of both composers, as well as the fourteenth Sonnet, "Batter my heart, three-person'd God," brazen in its insistent and repeated use of monosyllabic commands, suggestive of drum beats, or the strokes of some terrible, self-inflicted flagellation.

The seventeenth *Holy Sonnet* is concerned with the loss of his wife and the wooing of his soul by God through his love for her. It is a difficult and daring poem, full of harsh combinations and changing rhythms, almost unscannable and quite incomprehensible unless one recognizes the Catholic attitude of mind inherent in it.

"Since she whom I lov'd hath pay'd her last debt  
To Nature, and to hers and my good is dead . . ."

What do the words "to hers" signify? How can death bring "good" both to Donne and his dead wife? The words are meaningless unless one

\* Nos. I, III, IV, VII, X, XIII, XIV, XVII and XIX. Mr. Wordsworth's work was



interprets them in this way—that Anne benefits by enjoying the blessings of Heaven, and Donne by her presence there, since she can intercede for him.

The poem is cut in half by a typically Donnian conceit. He calls his insatiate thirst for God "a holy thirsty dropsy" which "melts" him. (He was fond of the simile and uses the adjective "hydropique" elsewhere.) Then follows a sestet, even more subtle and elliptical, with a consequent drop in tone:

"But why should I beg more Love, when as Thou  
Dost woo my soul for hers; offering all thine:"

Again, the words "for hers" cause trouble. God is compassionate and unstinting, who offers all His love without thought of reward, fearful for the weakness of man who is so easily attracted by the world, flesh and devil; but man with miserable meanness bargains with God. I do not envy the composer who seeks to crowd this complex thought and ragged metre into the measure of song.

Perhaps the most touching of all these poems is the fourth *Sonnet*, in which Donne addresses his own soul, comparing it to a pilgrim,

" . . . which abroad hath done  
Treason, and durst not turn to whence he is fled,  
Or like a thief, which till death's doom be read,  
Wisheth himself deliver'd from prison;  
But damn'd and hal'd to execution,  
Wisheth that still he might be imprisoned."

This simile, which so perfectly portrays Donne's spiritual plight and the perpetual suspense in which he lived, hovering between two worlds of thought (the one receding painfully and nostalgically, the other and newer one presenting itself insistently for recognition and adoption) harks back to the appalling scenes of his childhood, when executions at Tyburn were common occurrences. Deeply Catholic by inheritance and early training, Donne had lived through the terrible years of Catholic persecution in 1591-3, had very likely visited the Clink as a boy, had seen his brother apprehended for harbouring a seminary priest, and learnt something of prison himself after secretly marrying Anne More, niece by marriage of his patron and employer, the Lord Keeper, and daughter of the future Lieutenant of the Tower and Chancellor of the Garter.

As we turn away from the *Holy Sonnets* we are intensely aware of two things, Donne's power of depicting the horrors of death and the effects of the wrath of God, and his courageous faith in face of that vision. The first was a legacy from his mediaeval training and the *Holy Sonnets* are the verbal equivalent of the awful and majestic scenes carved by sculptors of the middle ages on the tympana of cathedral and obscure parish church alike. The great Christ in majesty with hand raised in blessing, and the pitifully small soul of man being weighed in the divine scales, or tortured by demons, were representations of images real to their creators, symbols of a love and fear which informed and impelled them.

"Let them not fall into the dark" is the priest's supplication again and again for the souls of the dying, the complement to Donne's

"What if this present were the world's last night?"

The horror of the abyss is insupportable without a belief in the fidelity and tenderness of Christ. The *Holy Sonnets* alternate in spirit between a sense of agonized foreboding and of serenity which follows upon a vision of acceptance and forgiveness. How well Donne understood the prostration of the human spirit speaking its needs to the divine compassion! "Deliver me, oh Lord, in that awful day when Thou shalt come to judge the world by fire" is echoed by his line:

"All whom the flood did, and fire shall, overthrow."

The Dies Irae was both cause and inspiration for the creation of the *Sonnets*.

Donne's constant efforts to overcome his aridity of heart, his wrestling with the "old, subtle foe," resemble the struggle of another who found faith difficult of conquest—Michelangelo. In his last penitential *Sonnets*, written when he was an old man working on the still unfinished *Pietà*, the great Italian confesses that "a wall of ice" divides his heart from the celestial fire. Mr. Britten has already been attracted to the secular *Sonnets* of Michelangelo. It will be interesting when the score appears to see how he interprets the English counterpart of the divine sonnets, the product of Donne's "ridlingly distempered soul."

## BALANCE OF ORCHESTRAS FOR BROADCASTING

By KENYON EMRYS-ROBERTS

In certain concert halls, members of the audience may be disturbed to find that from their position in the hall one particular instrument or section of the orchestra stands out above the rest. This may be a fault in the design of the hall, or simply that their position is too close to that part of the orchestra. The reverse is also true; sometimes instruments fail to be heard at all. But here the eye will help the ear. For instance, in the first few bars of Ravel's "La Valse" it's rarely possible to hear a note above the rustle of the audience settling down to the programme; but there is the conductor beating time and the double-bass players bowing and plucking their instruments, and the eye deludes the ear into imagining that it can hear it all.

The microphone has no eye; it must hear everything. It must be in a better position than the best position in the hall. It must pick up the correct proportions of each section, every part must be heard clearly and yet blend, and, of course, there must be faithful reproduction of the peculiar qualities of each instrument. And here it should be stressed that a fine balance such as this can only be the result of a fine performance.

The choice of a position for the microphone is a matter of trial and error. By listening during rehearsal to a loud-speaker in a room sound-proofed from the hall the result is criticised with the aid of a score, and the microphone is moved about until eventually a satisfactory quality is obtained.

There are certain gramophone records which are remarkable for the wonderfully smooth string quality which is so much sought after by present-day conductors. It is a popular misconception that this can be achieved by cunning placing of the microphone alone. In fact this is the result of good playing right through to the back desks, each desk pulling its weight, and no amount of care with second-rate players will produce this exciting sound. Talking of strings, it is to be hoped that in the future orchestras may be able to afford to have equal numbers of strings in each department. Financially, no doubt, this would not appeal to the management of most orchestras in this country, since they have contrived to get along quite well so far with smaller numbers of the lower pitched instruments, but a fine example is the Boston Symphony Orchestra, which has very nearly equal numbers throughout the strings. No one could ever accuse their basses of lack of sonority.

Another matter affecting the balance is the choice of pieces for whatever size of orchestra is at the disposal of the concert promoter. Why should it be imagined that a small section of strings can compete with full brass



and wood-wind (to say nothing of divers noises off) in such pieces as Elgar's "Cockaigne" Overture? It is useless to expect everyone consistently to play down to let the gallant handful hear themselves, just as it is useless to expect the balancer to boost them. As already pointed out, when the whole internal balance of the orchestra is upset, there is no hope of achieving a microphone balance. The effect of boosting the strings by concentrating the microphone on them is simply to put the orchestra out of perspective. The strings will tend to sound close up compared with the rest of the players, and in all probability will lose quality as well. At the same time, a large mass of strings will ruin a piece where only a small number were intended by the composer.

It is unfortunate that in one of the largest concert halls a vast array of microphones is to be seen suspended in all the most unlikely places. The reason for this is something in the nature of a freak and should not be considered as typical. In normal halls the very best results are obtained with one microphone only.

Electrical equipment designs are improving by leaps and bounds, but with each advance flaws in performance become all the more apparent. So it is up to you, the front-rank performers of to-morrow, to see that your technique bears the closest scrutiny at all times, and that your ensemble playing is faultless.

## THE PARTISANS

### SOME REFLECTIONS AFTER PERFORMANCE

By INGLIS GUNDRY

For the benefit of readers who may not have seen my opera, or read about it in the papers, *The Partisans* was commissioned by the Workers' Music Association and performed by a new Opera Group formed by them for the purpose of reviving old operas and bringing out new. It was done with an amateur choir and dancers, professional or semi-professional principals, and a largely professional orchestra conducted by Geoffrey Corbett. With help from the Arts Council, with great economy and with full houses, the production managed just to pay its way. It is, we believe, a venture that will lead to greater successes and offer new hope to British opera composers.

*The Partisans* is the only English opera, as far as I know, written about contemporary events. The action takes place in an unspecified Balkan country towards the end of the recent war and the scene is the mountain headquarters of a partisan company. They are ordered to de-rail a train and this results in the round-up of an innocent village by the enemy (also unnamed). A love story of simple people whose lives are caught up in these events is set against a general picture of partisan life with its quick alternations between disaster and triumph. Certain real partisan songs and Balkan folk-songs are used in the score.

I had written two previous operas, but this was the first to be performed complete.

It was a valuable experience. A few composers step straight into fame, usually by writing a stunt work at an early age, which gives them entry to the magic circle of successful composers and so enables them to grow by regular experience. But most of us, as we learnt when in the Forces, are the kind that have to "go through the ranks." The only thing to do is to value the struggle and make the best of each obstacle, so laying the foundations of solid craftsmanship more gradually than those who are

" commissioned " at birth. It was probably a blessing in disguise for me that I had to act as deputy chorus-master, librarian and almost general manager of this new Opera Group. I helped put up the scenery, hire rifles, secure lights on orchestral stands, etc., etc.! By so doing I was learning all the hundred and one things required for the production of an opera. I was becoming completely theatre-minded.

As *The Partisans* was produced under these difficult circumstances, with a few of us doing the work of dozens of managers and their staff, at a Town Hall instead of a proper theatre, with a stage not big enough for the dances or the entrances of the chorus, with no adequate room for choruses off-stage, no proper orchestral pit and no funds for sufficient orchestral rehearsals, it is not surprising that the performance could not be compared with one at Sadler's Wells. Nevertheless, the " music reporters " of the lesser papers did not hesitate to make the comparison. It was flattering to find that the real critics spoke very highly of the music and only the " reporters " passed it off as of little account.

Criticism of the libretto was harsher than that of the music (though Ralph Hill called it " straight and effective "), and as I was author of words as well as music, I should like to say something in their defence. Musical people often pride themselves on their literary taste without much justification. If I could be certain that the critics of my libretto had seen and studied T. S. Eliot's modern verse-play *Family Reunion*, heard and read all Louis MacNiece's radio-plays and were students of modern verse, then I should feel that their judgment was reliable. But so many musicians have not read further than Walt Whitman and A. E. Housman and have no idea of the modern movement in poetic drama. It may be objected that what the living poets are doing is not necessarily right for opera. But what other model can the librettist find? He must study what is being done in contemporary poetic drama and adapt these methods to the different, but at least similar, art of writing a libretto.

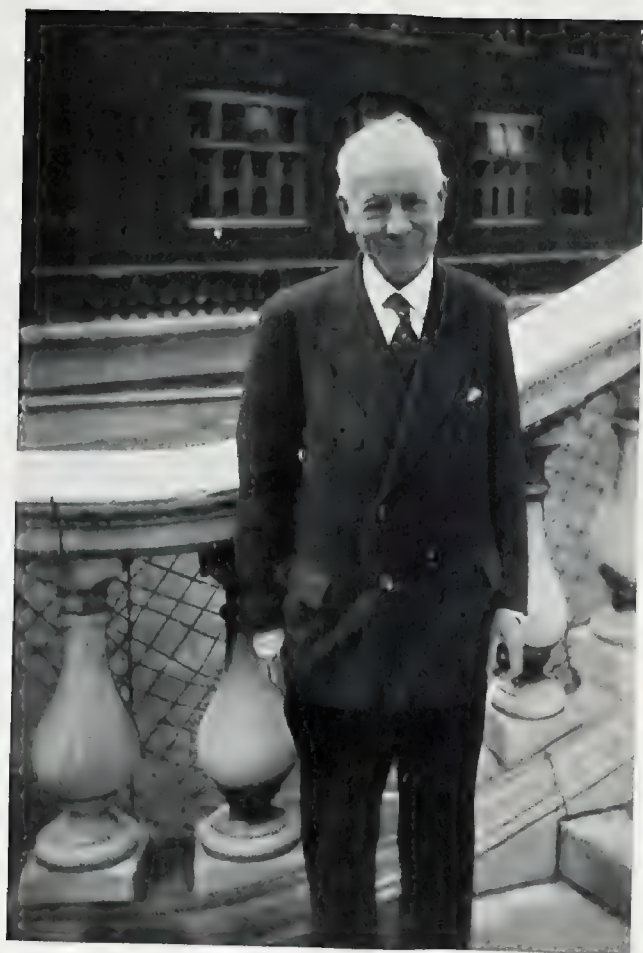
Opera is in many ways the most difficult form of music. The emotions that revolve around the characters and their story, the atmosphere of the drama, if it is a good one, lead the composer to write his best music. But there are dangers even in doing this! One is that the emotion, if allowed full rein in the orchestra, will swamp the voices. Another is that the composer may be so carried away that he will write music that may be excellent in itself but too protracted for the particular situation in hand.

For instance, the dances in the first scene of my opera, coming as they do towards the end of an act and being performed on a stage that did not give the dancers much scope, appeared to some people too long. Perhaps the most trying test of an opera-composer is whether he can judge in advance the exact period required for each situation in his plot. I suspect that these periods should get shorter and shorter as the act progresses and the audience tires. The old masters cannot help us here. Mozart could add unnecessary arias to his last act without incurring modern criticism because he is Mozart, and Wagner could write many a page of purely symphonic music in the middle of an opera because he is Wagner, but the contemporary composer must be born perfect in every detail, because everyone is out for his blood!

One thing that pleased me greatly about this production was that the singers and players, without any exception that I was aware of, seemed to love the music with growing pleasure. In the professional theatre it would be possible to perform with success an opera that was hated by nine-tenths of the company. But in our case, depending as we did largely on the loyalty of amateurs, it is doubtful whether an opera that was not loved by everyone would have stayed the course.







MR. E. J. N. POLKINHORNE

## THE BURSAR

The retirement of Mr. E. J. N. Polkinhorne, F.R.C.M., from the office of Bursar must not be allowed to pass without some attempt to record the Council's gratitude and warm appreciation of an association of nearly fifty years devoted to the service and the welfare of the College.

Joining the office staff—very much smaller in those days—as Bookkeeper in 1898, he was made Chief Clerk in 1913, but it was not until appointed the first Bursar in 1923 that he could bring his full powers into play and could give his fullest service to the College.

Then it was, that as Sir Hugh Allen's right hand man, he was enabled to lift from his shoulders a heavy burden of executive work, leaving him free to adapt the life of the College to the changing needs of the musical world in what was thought to be the post-war era, while he himself devoted his energies to organising and modernising the work of the College office.

A punctilious master of business administration, and equipped with a prodigious memory for faces, facts and figures, his knowledge of College history is unique and was frequently appealed to at our meetings.

All the members of the Council unite with professors, pupils and all connected with the College in wishing him long life and happiness, and many years of relief from the cares and responsibilities of the office which he has so long and ably filled.

CHARLES MORLEY.

The Royal College of Music without E. J. N. Polkinhorne! It seems impossible to realise, especially to those of us (not many now!) whose experiences go back as far as April, 1899. He is one of the first people I remember in the institution when, as a student, I was beginning the first of my four annual but futile attempts at winning a scholarship.

My earliest impression of him was of a somewhat severe and austere personality, but I soon found hidden under that veneer a kindness and sympathy that proved most helpful to one whose failures in scholarship must surely have been unique! In those early days many engagements ("dates" we called them) came through him, and his fairness in their distribution was beyond criticism. During Sir Hugh Allen's reign the post of Bursar was instituted, and, of course, E. J. N. P. was the first to hold that post along with the Hon. R.C.M. When Sir George Dyson arrived that Hon. R.C.M. was turned into a Fellowship.

How frequently did he solve the financial problems of many students and help to ease their College days, and how often did he help me when, having failed to secure a ticket for some work that I particularly wished to hear, he would find one for me, and I guess that if I benefited in this way, many others did also. In the dining room he was the envy of all male professors, being always surrounded by ladies at his end of the table over which he presided.

Now has arrived the time when we must manage without him. He has earned and deserved this rest: long may he live to enjoy it.

IVOR JAMES.

## THE ROYAL COLLEGIAN AT HOME

*NOTE.*—The writers of these columns are sometimes gently reproached by Collegians whose activities in London or abroad appear to have been overlooked. We would remind such people of the difficulties of collecting information, especially from the provinces, and would ask all past and present students to help by sending in any such information as might be of general interest. Material for inclusion in the next issue of the MAGAZINE should reach the Editor or Hon. Secretary not later than the end of term, December 14th.

### LONDON

In the 20th Festival of the International Society for Contemporary Music, which was held in London in June, the R.C.M. was represented by Elisabeth Lutyens, whose Three Orchestral Preludes were part of the

opening concert, and by Benjamin Britten, of whose new opera, "The Rape of Lucretia," a special performance was given for delegates. Joan and Valerie Trimble, Frederick Thurston and Kendall Taylor were among the soloists in the Festival, and Boyd Neel and Sir Adrian Boult were among the conductors.

At the Albert Hall, Sir Adrian Boult conducted the B.B.C. Symphony Concerts on June 19 and 26, the Philharmonic Concert on April 13, and the New London Orchestra in its series of Beethoven-Brahms concerts on April 26. The New London Orchestra was conducted by Dr. Sargent on May 28 and 30, who also conducted the Harold Holt concerts on May 19, June 3 and 16, and the L.P.O. on May 1. He and Sir Adrian Boult both took part in a special Thanksgiving Concert on April 20. Sir Thomas Beecham conducted one of the B.B.C.'s June Concerts on June 5. The L.S.O. was conducted by George Weldon in two of its Harold Holt Concerts and by Anthony Collins on April 27. Cyril Smith and Kendall Taylor each played two concertos at the Albert Hall, and Henry Wendon and Bradbridge White were among the soloists of the Handel Festival in June. Dr. Sargent conducted the Royal Choral Society in a performance of "Belshazzar's Feast" on May 18, at which concert Dennis Noble took part, and Dr. Jacques conducted the B Minor Mass with the Bach Choir, his own orchestra, and Dr. Lofthouse and Osborne Peasgood on June 20.

At the Stoll Theatre, George Weldon conducted Walton's Symphony on May 5, and Kendall Taylor was the soloist on May 19. On April 28 Cyril Smith was the soloist at the Cambridge Theatre and Sir Adrian Boult conducted there on April 1 and at the People's Palace on April 7 and May 5. At the concerts presented by T.R.T., at King's Theatre, Hammersmith, and conducted by Anthony Bernard, the soloists have included Peter Pears, Bernard Shore, and the London Harpsichord Ensemble. Walter Goehr conducted the Morley College Choir and Orchestra with Margaret MacArthur and Eileen McLoughlin in two performances of Monteverdi's Vespers at the Central Hall. At the penultimate concert at the National Gallery the Menges Quartet and the Fleet Street Choir took part, and Vaughan Williams's second quartet and his "Mass in G minor" were performed. The Menges Quartet also played his second quartet on March 24 at the South Place Sunday concerts, and the Pauline Juler Trio played there on March 3. Cecily Arnold and Marshall Johnson also played in a concert of "Old Music with Old Instruments" at High Holborn on June 27. Peter Pears and Benjamin Britten gave a recital at the Anglo-Austrian Music Society on April 15, and the Jacques Orchestra gave a concert on July 2. This orchestra has continued to share the Hampton Court Serenade Concerts with the New London Orchestra. At Sadler's Wells, Reginald Goodall has continued as a permanent conductor and Richard Austin is among the guest conductors.

Music has continued to be made in churches. In Southwark Cathedral on May 11, at a concert in which Dr. Cook conducted and Dr. Lofthouse took part, Vaughan Williams's "Benedicite" and the Two Psalms of Holst were performed. On May 29, a recital was given there by Margaret Bissett and Harry Stubbs; on June 5 by Albert Sammons and Geoffrey Tankard; and on June 12 by the New English Trio. At St. Peter's Church, John Francis and Eric Gritton played with the Riddick String Orchestra on June 27, and this Orchestra played "The Five Variants of Dives and Lazarus" by Vaughan Williams on July 11. Boyd Neel and Janet Howe were among the artists in a series of concerts at St. Bartholomew the Great, during which works by Rubbra and Britten were performed. Michael Howard and his Renaissance Singers gave a concert at Marylebone on May 4, and on June 20 Dr. Thalben-Ball gave a recital at St. Mark's, North Audley Street.

Megan Foster, Margaret, May and Beatrice Harrison, Bernard Shore and Eric Gritton took part in a Delius Memorial Concert in the Wigmore Hall



on May 29. Reizenstein gave three recitals there on March 11, 25 and April 8, and on June 13 he and Maria Lidka played his violin and piano sonata in G sharp. On April 29 Boyd Neel conducted his orchestra there and the Marie Wilson Quartet played on April 30. Other recitals given in this hall were by Cyril Smith on July 10, Irene Kohler on May 24, Winifred Roberts on May 1, Frederick Sharpe on May 21, and Kathleen Long and James Whitehead on May 11. Albert Sammons gave a recital at the Cowdray Hall on April 10, and Barbara Kerslake and Lesley Duff at Queen Mary's Hall on April 27.

Young collegians have been conspicuous both for their compositions and performances. Hugo Cole's Fantasy Quartet was played by the Vivien Hind quartet at a concert by the Committee for the Promotion of New Music, and his Overture "Much Ado about Nothing" was given its first performance at the Islington Central Hall on April 6. Anthony Hopkins's Cantata "A Humble Song to the Birds" was performed with the composer at the piano at Morley College. The Croxford Quartet gave a recital in St. James's, Paddington, on Good Friday, and Eileen Croxford played to the Society of Women Musicians on April 5. Alan Loveday played Tchaikovsky's violin concerto at the People's Palace on May 19, and Eileen McLoughlin sang in the performances of Monteverdi's Vespers.

The Robert Masters Quartet played Imogen Holst's first string quartet on May 20, and on June 20 the Sadler's Wells Opera Chorus performed Rubbra's "Missa Cantuariensis," Britten's "Hymn to St. Cecilia," and Holst's Two Psalms at St. Bartholomew's. Michael Tippett's Symphony (1945) was performed at the Central Hall on June 6, his Concerto for Double String Orchestra at the Stoll Theatre on June 30, and on June 1 the first performance was given of his "Fanfare for Brass Instruments."

## THE ROYAL COLLEGIAN ABROAD

### THE PROVINCES

**BARNSTABLE.** Since 1940, Richard Russell (known to many Collegians as Richard Russell Dadds) has organised over fifty concerts and recitals in the neighbourhood of Barnstable, for various charities and service organisations. The concerts have been of a high musical standard and among the many artists who co-operated with Mr. Russell were the following Collegians: Keith Falkner and Christabel Fullard, Mary Lake, Margaret McArthur, Irene Kohler, Kathleen Long, Dr. Douglas Fox and Dr. Reginald Jacques and the Jacques String Orchestra.

**BIDEFORD.** The Music Club has had a full season. The Bideford Ladies' Choir was heard in Britten's "Ceremony of Carols," and Leon Goossens has given an oboe recital.

**BIRMINGHAM.** The City Orchestra (conductor George Weldon) gives "Popular" concerts on Saturdays, as well as performances at the Town Hall on Thursdays and Saturdays.

Charles Groves and Richard Austin have been guest conductors, and David Moule-Evans conducted his "Vienna Rhapsody" on April 7. Among the symphonies performed was Vaughan Williams's Fifth.

The Ridgdowne Club programmes have included Ireland's Fantasy Trio and Peter Pears sang Britten's "Les Illuminations" at the Barber Institute. At the same concert the orchestra played Ireland's Concertino Pastorale and Vaughan Williams's Tallis Fantasia.

**BRISTOL.** The Bach Society gave its first concert for six years on June 20, conducted by Dr. Douglas Fox.

**CAMBRIDGE.** A new work by Gordon Jacob, a suite of Six Shakespearian Sketches, was performed by the Carter Trio on February 28.

**EXMOUTH.** Dr. W. S. Lloyd Webber gave an organ recital at Holy Trinity Church on June 12.

**GLASGOW.** Lunch Hour Concerts at the Cosmo Cinema, sponsored by the Arts Council, opened in January with a piano recital by Kathleen Long.

At the University, the Queen Margaret Union lunch hour concerts have continued and included a song recital by Mona Benson.

Colin Horsley played in February for the Glasgow and West of Scotland Pianoforte Society.

Dr. Bullock has conducted the Bach Cantata Club and the University Orchestra, and a Sinfonia by R. O. Morris was in the latter programme.

**HORSHAM.** The Horsham Music Circle continues its activities and among its artists for 1945-46 were Helen Just, Geoffrey Tankard, Grace Humphery, Hubert Dawkes, Anna Shuttleworth, Cecilia Keating, Patricia Lovell, Vivien Hind, Pamela Hind, Mary Goodman, Alan Loveday, Colin Davis, Pixie Burton, Sheila Osmond and Joan Gray.

On May 10, 1946, Grace Humphery gave a piano recital as the Music Circle's contribution to the Henry Wood Memorial Fund. The entire proceeds were given to this Fund and amounted to £30.

**LIVERPOOL.** Moeran's new cello concerto was played by his wife, Peers Coetmore, at one of the Philharmonic Concerts.

**READING.** On May 22, Dr. Thornton Lofthouse conducted the University Orchestral Society in a programme of Wagner, Mozart and Dvorak, Pauline Juler being the soloist in Mozart's concerto in A major for clarinet and orchestra.

**ROCHESTER.** Goldie Baker (Mrs. R. L. Honey) arranged a programme for the Music Club on April 27.

**WINDSOR.** The Windsor and Eton Choral Society has performed Bach's Christmas Oratorio, St. Matthew Passion and "O Light Everlasting; Handel's Sixth Chandos Anthem, Brahms's Song of Destiny, Vaughan Williams's Benedicite and Two Psalms by Holst during the past season. All were conducted by Dr. W. H. Harris, with the exception of the Christmas Oratorio, which, in his absence, was conducted by Dr. H. G. Ley.

**WORCESTER.** The Worcester Players and Singers, conducted by Arnold Foster, gave an interesting programme on March 2, including Vaughan Williams's "In Windsor Forest."

## PUBLIC SCHOOLS MUSIC

**BRYANSTON SCHOOL** (Mr. John Sterling). House competitions judged by Mr. Ivor James.

**CLIFTON COLLEGE** (Dr. D. G. A. Fox). Lecture-recital on "The Viola" by Bernard Shore and a piano recital by Colin Horsley. Orchestral concert, including Beethoven's C minor Concerto and Franck's Symphonic Variations, played by music scholars. Dr. Douglas Fox conducted a performance of Beethoven's Mass in D, in Bristol Cathedral, by the College Choral Society and members of the Bristol Choral and Philharmonic Societies.

**KING'S SCHOOL, CANTERBURY** (Dr. Ernest Suttle). Among the term's recitals was one for two pianos by Joan and Valerie Trimble.

**LANCING COLLEGE** (Mr. Jasper Rooper). The Choral Society and Concert Club, with augmented school orchestra, gave Verdi's Requiem Mass on June 29. Jasper Rooper conducted, and Mona Benson and J. D. Solomon were two of the soloists.

**ROSSALL SCHOOL** (Mr. R. Pease). Choral and instrumental concert included Parry's "Blest Pair of Sirens" and Two Psalms by Holst.

**TONBRIDGE SCHOOL** (Dr. A. W. Bunney). House competition judged by Henry Wilson. Concert by the School Orchestral Society, at which a boy soloist played the first movement of Beethoven's Concerto No. 1, and a performance of Brahms's Requiem.



## R.C.M. UNION

The chief event of the Summer Term, as is well known, is the "At Home." Hopes ran high that this year would see something of a return to a pre-war status, with war a year behind us and the fortieth year of the Union's existence to be celebrated.

As a matter of fact, anything like normal conditions of life and food supplies are slow to reappear and the difficulties are many, and the result was a rather smaller attendance than in 1945—with 250 there. The Concert Hall was used for the first time since 1939, and this rejoiced our hearts and gave a much more festive atmosphere than that of the Donaldson Room. The evening provided opportunity for many reunions among men returned from the Services, and it was very pleasing to see many faces that had been missing in recent years.

Excellent refreshments were served in the Concert Hall (there had been serious doubts as to whether this would be possible), and at about 8.30 p.m. a move was made to the Parry Theatre for a programme of music and fun. Mr. Herbert Fryer, undaunted by a long day of teaching, regaled us with some facile and lively piano playing; next came a group of songs, each by an Old Collegian, which were delightfully sung by Miss Veronica Mansfield, with Mr. Cecil Belcher as accompanist. A brief interval, some anxious moments—"Has he come?"—"Yes, all is well"—and John Francis transforms himself from a serious broadcaster to join Morris Smith, George Malcolm and others (both past and present students) in a riotous burlesque band, the chief perpetrator being Ralph Nicholson.

Another pen describes the scene, so it therefore only remains for me to offer most grateful thanks to Mrs. Mortimer Harris, Mrs. Harry Stubbs and other kind helpers in the office; to the performers and to our ever-faithful friends of the College Staff, Mr. Stammers, Mr. Hare and others, who are always ready to do their full share towards the success and enjoyment of the evening.

On the occasion of Mr. Polkinhorne's retirement from the post of Bursar of the College, it has been decided to make him a presentation from the Union. It is thought that many people who have been connected with the College during his period of office would like to participate, and if you would care to subscribe, please send your donation (limited to 5s.) to the Hon. Secretary, R.C.M. Union, before December 31st.

PHYLLIS CAREY FOSTER, Hon. Sec.

## ANNUAL "AT HOME"

JULY 4TH, 1946

This year's "At Home" of the R.C.M. Union had several outstanding features attached to it.

For the first time since the war, everyone assembled in the Concert Hall, not as in former years for the music-making and entertainment, but for the reception and supper. How very pleasant it was to be able to move about freely and greet one's friends; to partake of the excellent refreshments without that crush which in former years used to make the obtaining of those same refreshments a case of the "survival of the fittest," while the chances of eating in comfort were almost nil. (A word here in praise of those who were responsible for these arrangements and the supper. It was a happy thought to space individual tables through the hall and allow freedom of movement and also the opportunity of sitting at ease. To provide refreshments at all in these heavily rationed days was an achievement; to provide such excellent fare and serve it with such efficiency was a real triumph. To all those concerned we say "Thank you.")

Perhaps the strongest impression gained in this atmosphere was one of links with the pre-war past. This was mainly brought about by the presence of numbers of ex-students who had been absent for many years. There were many who had been away on war service and it was immensely cheering to see them in good health and spirits, greeting old friends and making new acquaintances. There was also a great welcome for those guests, who had through force of circumstance been prevented from attending the war period "At Homes."

After all this sociability everyone was in the right mood for the Parry Theatre, the next part of the programme. We sat back and enjoyed Veronica Mansfield's lovely songs by old Collegians and Herbert Fryer's group of solos.

Then came the climax of the evening. To say we were "entertained" was to understate the case. We were treated to a most unusual and original orchestral concert with two soloists of outstanding virtuosity and more than outstanding appearance. As if this was not enough, there was the welcome reappearance of that most eminent conductor, Sir Pillbeach. This come-back of a great artist was long overdue and the audience accorded him a reception worthy of his gifts. May we hope to enjoy many evenings like this one in the years to come.

JOAN TRIMBLE.

#### PROGRAMME

PIANO SOLOS: (a) Six little Variations on a Rigadon of Purcell

(b) Impromptu in G flat, Op. 51 ... ... } *Herbert Fryer*  
(c) Variations brillantes, Op. 12 ... ... } *Chopin*

#### HERBERT FRYER

SONGS: (a) Dirge in Woods ... ... } *Hubert Parry*  
(b) You Spotted Snakes ... ... } *Armstrong Gibbs*  
(c) Sleep ... ... } *Ivor Gurney*  
(d) Shepherd's Holiday ... ... } *Arthur Benjamin*  
(e) To the Queen of Heaven ... ... } *Thomas Dunhill*

#### VERONICA MANSFIELD

Accompanist—CECIL BELCHER

#### THE 40th UNIONVERSITY BRAWL

FROISSARTS LTD. in conjunction with HANDICRAFTS AND MEN'S KNITWEAR (with which is associated the AGELONG CHEESE CO.) and by arrangement with HUNT, SURCH AND GIVEUPP, House Agents,

present

in collaboration with the BATH CHAIR AND CLOCK WINDERS UNION (thus avoiding Entertainment-or otherwise-Hax):—

#### A CONSORT OF VILES

(AN ILLITERATE NOTE)

Once again we stop the roar of London's traffic and try to hear ourselves play. We are particularly unfortunate this evening in having with us the very original Orchestra which has been meeting together every Thirst day in the month for 40 years in order to master the art of ensomnia.

This Orchestra (or "Disband!" as it is sometimes called to) has no equal—luckily. The bowing is very up and down, the wind is fresh to strong at times locally, and they accel. in attack and defence. A deep impression is centred near the Fair Oboes and a wedge of high pressure is moving slowly through the trombone. Further outlook: Not settled.

No programme note is complete without a concert. We find, however, we have not yet reached that stage as we still have 10 years to go for our half-century. But we hope to show you something of our work, such as it is, our aims (collecting boxes will be found at the exits) and our past.

To-night we may even go further by instilling a little new life into the old bottles. By introducing some new blood, a little toil and possibly sweat (this is no place for idle tears).



we have, in answer to humorous requests, persuaded an entirely new orchestration (from G. Malcolm) of that famous Union stand-by, "The Elephant and the Flea," by Kling (Op. 530) (chief antagonists, M. Smith and J. Francis), under the direction of the permanent Insulator, or non-conductor (G. Malcolm); and if time (and rhythm) permit, we hope to round off with a Coup de Grâce from Sir Pillbeach (R. Nicholson).

As to our future, that is in the hands of the Historians—and the printers.

R. W. N.

## NEWS IN BRIEF

Mr. E. Stammers was appointed Bursar on September 1st, 1946, in succession to Mr. Polkinhorne.

Miss Seymour Whinyates has been appointed Director of the Music Department of the British Council.

The Council has elected Dr. Gordon Jacob to a Fellowship (F.R.C.M.), on the recommendation of the Director.

Miss Phyllis Norbrook has been awarded the British Red Cross Distinguished War Service Certificate for work in the Prisoner of War department.

Mr. Frederick Thurston, who has been principal clarinet in the B.B.C. Symphony Orchestra ever since its inception, has now left this orchestra so that he may have more time for solo work and teaching.

Mr. Norman Demuth has written to say that his "Overture for a Festive Occasion" was used regularly as an Interlude during the 1939-1940 Australian tour of Les Ballets Russes de Col. de Basil, and that the score and parts were destroyed by enemy action at sea in transit to U.S.A.

A society known as "The Partisans" has recently been formed by students in College with the object of stimulating interest in other cultural activities than music.

The recently formed R.C.M. tennis team (consisting of Hilary Argyle, Barbara Lewis, Joyce Shannon, Pat Lomax, Bridget Fry and Pauline Craig) won its matches against Bedford College and the Chelsea Polytechnic, but lost to Royal Holloway College. Pat Lomax was also a member of the London University team which has been outstandingly successful this year in winning all matches played to date.

Mr. Lloyd Powell and Mr. Clive Carey have both returned to the teaching staff after several years abroad.

The £200 prize offered by the R.C.M. Patron's Fund for pianoforte playing was awarded to Raymond O'Connell, an Associated Board scholar from Australia who studied at College and joined the R.A.F. in 1942. He was demobilized in January, 1946.

## BIRTHS

BAILEY. On March 12, 1946, to Joan (née Lane), wife of Ernest Bailey, a daughter (Alison Claire). A sister for Angela.

BUNNEY. On April 14, 1946, to Margaret, wife of Dr. Allan W. Bunney, a son (Michael Allan).

DEMUTH. On June 14, 1946, to Marjorie (née Hardwick), wife of Norman Demuth, a daughter.

DOSSOR. On May 12, 1946, to Diana (née Levinson), wife of Lance Dossor, a daughter (Victoria).

HEINITZ. On July 27, 1946, to Viva (née Eckert), wife of Thomas Heinitz, a son (Christopher Alan).

HOLMES. On June 14, 1946, to Ann (née Neill), wife of Marcus Holmes, a daughter (Sheila Ann).

ROE. On March 20, 1946, to Lucy (née Howard Jones), wife of the Rev. J. Moulton Roe, a daughter (Sally Margaret Vivian).

TATTERSALL. On August 4, 1946, to Barbara (née Kerridge), wife of Angus Tattersall, a daughter (Karen Jean).

WILLIAMS. On May 23, 1946, to Valerie (née Trimble), wife of John Williams, a daughter (Rosalind).

## OBITUARY

News has been received of the deaths of Lord Blanesburgh, Vice-President of the College and a member of the Council, and of Mr. Albert Garcia, for several years a professor of singing. Tributes to them will appear in the next issue of the magazine.

### KENNETH T. SCOVELL

JULY 30TH, 1943

Mr. Scovell came to College in 1929 and was a student for two years. He died from disease in the Malay Peninsula while serving with the R.A.M.C.

## REVIEWS

**MUSICAL EDUCATION.** A symposium by Yvonne Adair, B. W. Appleby, John Barbirolli, Mervyn Bruxner, Ernest Bullock, A. E. F. Dickinson, W. G. Fisher, Ralph Hill, H. Lowery, Rosemary Manning, Irene Martin, Robert McLeod, R. O. Morris, Sydney Northcote, Edwina Palmer, May Sarson, H. Watkins Shaw, R. J. Snell, J. Raymond Tobin, J. A. Westrup, Edwin C. White, W. G. Whittaker, Herbert Wiseman, Percy M. Young. Edited by Harold Watkins Shaw. Hinrichsen Edition, Limited. 10/6 nett.

The perusal of this book stimulates many and varied reflections. Perhaps, first of all, if you romp through it with a view to tossing off a snappy and not too discreditable review, one of bewilderment at so much intensive effort in the national musical interest. Then of gratitude and admiration that so much zeal and ingenuity should be expended in the cause of music-loving. The writers devote a good deal of thought to the question of what should be done as well as to what has been done already and is being done at present. The book is crammed with theorising based upon experience, an excellent combination, especially when those who advocate this or that are given some of the responsibility of carrying the same into effect, thereby reducing the danger that ingenious devices of teaching may become overstressed in proportion to the objects for which they are adopted. An example of such indiscriminate enthusiasm was recently furnished by a worthy (?) who declared that he would rather explain a difficulty than "get the thing right." There is naturally some discussion of the thorny question of musical examinations, in which one writer, not intimately acquainted with their actual workings, pre-supposes more enthusiasm for their outward and visible attributes than most candidates, teachers and examiners feel. The contributors, as will be seen, number some eminent Royal Collegians; it hardly seems (if some may prefer to say "it seems") desirable to assert that their contributions exceed those from the outer world in merit. Anyhow, let us re-read the formidable list of names on the title page (see above) and conclude with the editor's emphatic stress on the idea that "knowledge of music itself is more to be desired than knowledge of facts about music."

F. M.

**SOVIET MUSIC, MUSICAL EDUCATION AND MUSIC MAKING.** By Boris Yagolin. Foreword by Sir George Dyson. Published by "Soviet News," London, 1946. 1/-.

This exceedingly stimulating little volume gives us an excellent idea of the keen and energetic musical activities in the Soviet Union. Unlike "Musical Education" (see above), which in surveying English activities earnestly raises many problems of the future, the Russian booklet has for its purpose to inform the outer world what is actually being done. The

Government's plans and provisions are far-reaching indeed, and seem to take account of every phase of musical work that you can think of. For instance, we read how the greatest care is devoted to the studies of quite young children, how their needs are met at every later stage, and, when student days are past, "all professional musicians in the Soviet Union—composers and musicologists, music-teachers, artists of the stage, solo and orchestral players—are provided by the State with material conditions ensuring them the opportunity of working fruitfully and without anxiety." A great deal of solid benefit must result to the Art from such paternal care. The booklet is illustrated by some delightful photographs, including children at their musical work, folk musicians in their national costumes, impressive opera houses, etc. As Sir George Dyson implies in his foreword, it would be good if a lot of English students could visit Russia and hear what is going on there, just as we should like Russian students to come over and hear some (though certainly not all) of the activities of our musically enthusiastic country.

F. M.

**BERCEUSE FOR VIOLA AND PIANO.** By Maurice Jacobson. Oxford University Press. 2/6.

This piece is a useful addition to the very limited repertoire for viola and piano. It is simple in character but colourful in effect owing to the unusual harmonies employed. As it is quite well written for the viola and not too difficult to play (about Grade VII standard of the Associated Board), it should prove an acceptable short piece.

H. K.

**SYMPHONY IN D MAJOR.** By R. Vaughan Williams. Oxford University Press. Full score 12/6.

The full score of Dr. Vaughan Williams's fifth symphony makes a welcome appearance after its gramophone records. With both available it is possible to subject to closer scrutiny a work that made the immediate impression at its first performance that it is an epitome of the composer's life work. The score is octavo in size, bigger therefore than a miniature and smaller than the normal conductor's score, though possibly this is a photograph of a full-size score. The intermediate size perhaps accounts for the intermediate price. The literary ascription of the third movement to "The Pilgrim's Progress" has been omitted, which is a pity, since in the manuscript there was a quotation that explained the genesis of the work. The dedication "without permission to Jean Sibelius," due, we may suppose, to the opening horn-call that recalls Sibelius's fifth symphony remains, but otherwise the score is bare. Indeed austerity has so far laid its belligerent hands upon it as to eliminate all rests from empty bars. The effect is pleasing once the eye has recognised what has happened and makes the score easier to read.

F. H.

## COLLEGE CONCERTS

### WEDNESDAY, MAY 1st (Chamber)

String Quartet in F major, K 590 (*Mozart*). String Quartet in F minor, Op. 95 (*Beethoven*). "Images," première série, pour piano solo: (a) Reflets dans l'eau, (b) Hommage à Rameau, (c) Mouvement (*Debussy*)—Leila Ashcroft, A.R.C.M. (Associated Board Scholar). Fantasy String Quartet (in one movement)—*Hugo Code* (Student)—Neville Mariner, A.R.C.M., Alan Loveday (Scholar), Cynthia Freeman (Scholar), Amariyllis Fleming (Hon. Associated Board Scholar).

### WEDNESDAY, MAY 8th (Recital)

Cello Solos: (a) Two Airs (*Purcell, arr. Mangeot*), (b) Adagio (*Bach, arr. Siloti*), (c) Sonata in F major (*Porpora*)—Eileen Croxford, A.R.C.M. Pianist: Catherine Shanks, A.R.C.M. (Caird Scholar). Piano Sonata in E flat major, Op. 81a (*Les Adieux*) (*Beethoven*)—Patricia Sutton-Mattocks, A.R.C.M. (Scholar). "Suite Italienne" for Cello and Piano (*Stravinsky*)



—Eileen Croxford, A.R.C.M. Pianist; Catherine Shanks, A.R.C.M. (Caird Scholar). Piano Solos: (a) Fantasy in F minor, Op. 49, (b) Ballade in G minor, Op. 23 (*Chopin*)—Patricia Sutton Matlocks, A.R.C.M. (Scholar).

### WEDNESDAY, MAY 15th (Chamber)

Sonata for Cello and Piano in B flat minor, Op. 8 (*Dohnányi*)—Amaryllis Fleming (Hon. Associated Board Scholar), Catherine Shanks, A.R.C.M. (Caird Scholar). Songs: (a) Lo mejor del amor (Love's charms), (b) Cunas (Childhood), (c) Rira (A rhyme) (*Turina*)—Barbara Hayes. Accompanist: Henry Vincent (L.C.C. Scholar). "Gaspard de la Nuit," trois poèmes pour piano: (a) Ondine, (b) Le Gibet, (c) Scarbo (*Rabel*)—Margaret Evans, A.R.C.M. (Leverhulme Scholar). Piano Quintet in D major (*Frank Bridge*)—Betty Williams, A.R.C.M. (Scholar), Ursula Snow (Scholar), Margaret Olivier (Scholar), Ruth-Mary Allsebrook, A.R.C.M. (Exhibitioner), Sylvia Southcombe (Scholar).

### WEDNESDAY, MAY 22nd (Chamber)

Piano Solo: 32 Variations in C minor (*Beethoven*)—John Moore-Bridger, A.R.C.M. (Scholar). Sonata for Violin and Piano in D major (*Handel*)—Roland Stanbridge, Margaret Brown, A.R.C.M. Two Arias: (a) All is fulfilled (St. John Passion), (b) to living waters (Cantata No. 112) (*Bach*)—Monica Sinclair (Scholar). Accompanist: Margaret Montgomery. Cello Obligato: Anna Shuttleworth (Scholar). Sonata for Cello and Piano in F major, Op. 99 (*Brahms*)—Sasha Robbins, A.R.C.M. (Scholar), John Moores (Scholar). Piano Solo: Scherzo in E major, Op. 51 (*Chopin*)—Betty Southwood, A.R.C.M. (Scholar).

### THURSDAY, MAY 23rd (The First Orchestra)

Concerto for Piano and Orchestra No. 4 in G major (*Beethoven*)—Muriel Jefferson, A.R.C.M. (Exhibitioner). "Poème" for Violin and Orchestra (*Chausson*)—Madeleine Makins, A.R.C.M. (Caird Scholar). Symphony No. 3 in F major, Op. 76 (*Dvorák*). Conductor: Richard Austin.

### TUESDAY, MAY 28th (The Second Orchestra)

Overture, "Egmont" (*Beethoven*). Concerto for Piano and Orchestra No. 2 in G minor (*Saunders*)—Betty Williams, A.R.C.M. (Scholar). Symphony No. 40 in G minor K.550 (*Mozart*). Conductor: George Stratton.

### WEDNESDAY, MAY 29th (Chamber)

Piano Sonata in C minor, Op. 111 (*Beethoven*)—John Moores (Scholar). Elegiac Variations for Cello and Piano (written in memory of Robert Hausmann) (D. F. Tovey)—Joan Dickson, A.R.C.M. (Scholar). The King, A.R.C.M. (Scholar). Four Canzons for two voices: (a) When lo, by break of morning, (b) Leave now mine eye lamenting, (c) Sweet nymph, come to thy lover, (d) Fire and lightning (*Morley*). Eileen McLoughlin (Exhibitioner), Jeanne Hamm (Scholar). Piano Solo: Rhapsody in G minor (*Brahms*)—Anne Gwyder, A.R.C.M. "Requiem" for Three Cellos (*Pepper*)—Eileen Croxford, A.R.C.M., Joan Dickson, A.R.C.M. (Scholar), William Roskelly (Scholar). Accompanist: Rosemary Croxford. Piano Solo: Etudes Symphoniques (*Schumann*)—Catherine Shanks, A.R.C.M. (Caird Scholar).

### WEDNESDAY, JUNE 5th (Chamber)

Piano Solos: (a) Prelude and Fugue in C sharp major (Forty-eight, Bk. II) (*Bach*), (b) Nocturne in C minor, Op. 18 (*Chopin*)—Judith Gummer, A.R.C.M. (Scholar). Songs: (a) Music for awhile (Odipus) (*Purcell*), (b) Cangiò d'aspetto (Admeto) (*Handel*)—Marjorie Halliday. Accompanist: Margaret Montgomery, A.R.C.M. Sonata for Violin and Piano (*Debussy*)—Sheila Osmond, A.R.C.M. (Scholar), Thea King, A.R.C.M. (Scholar). Arias: (a) Una voce poco fa (Barber of Seville), (b) La danza (*Rossini*)—Anne Aldeson, A.R.C.M. (Associated Board Scholar). Accompanist: Coral Price. Piano Solos: Impromptu in E flat major (*Schubert*), (b) Légende: St. François de Paul marchant sur les floes (*Liszt*)—Tessie Biffa, A.R.C.M. (Scholar). Songs: (a) The West Wind, (b) The Lake Isle of Innisfree, (c) A Sea Song (*Herbert Halliday*)—Donald Halliday, A.R.C.M. (Scholar). Accompanist: Margaret Montgomery, A.R.C.M. Organ Solo: Fantasia and Fugue in G major (*Parry*)—Judith Gummer, A.R.C.M. (Scholar).

### WEDNESDAY, JUNE 12th (Chamber)

Trio for Clarinet, Cello and Piano in B flat major, Op. 11 (*Beethoven*)—Thea King, A.R.C.M. (Scholar), Anna Shuttleworth (Scholar), Helen Thompson (Scholar). Arias: (a) Bist du bei mir (Anna Magdalena Bach's Notebook), (b) Ich hab' trüblich still (Schmelli's Songbook), (c) Mein Gott, wie aus' ach lange? (Cantata No. 155) (*Bach*)—June Wilson (Scholar). Accompanist: Coral Price, A.R.C.M. Four songs for Harp (*Fauré*)—Rosemary St. John, A.R.C.M. (Scholar). Arias: (a) Ah! Belinda, I am pressed with torment (Dido and Aeneas), (b) From rosy bow'rs (Don Quixote) (*Purcell*)—Norma Res. Accompanist: Leila Ashcroft, A.R.C.M. (Associated Board Scholar). Trio for Piano, Violin and Cello in B major, Op. 8 (*Brahms*)—Madeleine Hall, A.R.C.M. (Scholar), Patrick Ireland (Scholar), William Roskelly (Scholar).

### WEDNESDAY, JUNE 19th (Chamber)

Sonata for Viola and Piano in F major (*Graziosi*)—Rosemary Croxford, Margaret Montgomery, A.R.C.M. Piano Sonata No. 4 in F sharp major (*Scriabin*)—Maurice Cohen, A.R.C.M. (L.C.C. Scholar). Songs: (a) Oh, land enchanting (L'Africaine) (*Meyerbeer*), (b)

Komm, wir wandel'n (*Cornelius*), (c) Ich grolle nicht, (d) Ich wand're night (*Schumann*)—Charles Danson. Accompanist: Muriel Milgrom (L.C.C. Scholar). Sonata for Cello and Piano (*Arthur Benjamin*)—Madeleine Mackenzie, A.R.C.M. (Scholar), Sylvia Faust, A.R.C.M. (Associated Board Scholar). Songs: (a) Après un rêve, (b) Les berceaux, (c) Au cimetière, (d) Au bord de l'eau (*Fauré*)—Barbara Roach (Exhibitioner). Accompanist: Joan Dickson A.R.C.M. Piano Solo: Chromatic Fantasia and Fugue (*Bach*)—Anne Burrows, A.R.C.M.

#### THURSDAY, JUNE 20th (The First Orchestra)

Concerto for Piano and Orchestra No. 5 in E flat major (Emperor) (*Beethoven*)—Patricia Sutton-Mattocks, A.R.C.M. (Leaverhulme Scholar). Intermezzo from A Village Romeo and Juliet—"The Walk to the Paradise Garden" (*Debussy*). Concerto for Violin, Cello and Orchestra (*Brahms*)—Tessa Robbins (Scholar), Sasha Robbins, A.R.C.M. (Scholar). Conductor: Richard Austin.

#### WEDNESDAY, JULY 3rd (Chamber)

Piano Solo: Fantasia in C minor, K 475 (*Mozart*)—Diana McVeagh. Songs: (a) Silent noon (*Vaughan Williams*), (b) The froth-and-wood (*Peter Warlock*), (c) Love went a-riding (*Frank Bridge*)—Josephine Waterhouse, A.R.C.M. (Exhibitioner). Accompanist: Anne Alderson, A.R.C.M. (Associated Board Scholar). Two Pieces for two Pianos, Op. 58: (a) Knight errant, (b) Russian round dance (*Medtner*)—Joyce Bell, A.R.C.M. (Scholar), Thea King, A.R.C.M. (Scholar). Songs: (a) Clair de lune, (b) Notre amour (*Fauré*), (c) D'une prison, (d) Quand je fus pris au pavillon (*Reyvaldo Hahn*)—Margaret Mann, A.R.C.M. Accompanist: Joan Dickson, A.R.C.M. (Scholar). Piano Solos: (a) Intermezzo in E major, Op. 116, No. 6, (b) Intermezzo in A major, Op. 76, No. 6 (*Brahms*), (c) Jeux d'eau (*Ravel*)—Hazel Winch, A.R.C.M. Introduction and Allegro for Harp, String Quartet, Flute and Clarinet (*Ravel*)—Beti Evans, A.R.C.M. (Exhibitioner), Madeleine Makins, A.R.C.M. (Caird Scholar), Margaret Olivier (Scholar), Max Ward (Associated Board Scholar), Madeleine Mackenzie, A.R.C.M. (Caird Scholar), Veronica Hatten (Scholar), Thea King, A.R.C.M. (Scholar).

#### TUESDAY, JULY 9th (The Second Orchestra)

Overture: Coriolan (*Beethoven*). Concerto for Piano and Orchestra in D minor, K. 466 (*Mozart*)—Judith Gummer, A.R.C.M. (Scholar). Symphony No. 4 in A major (Italian) (*Mendelssohn*). Conductor: George Stratton.

#### WEDNESDAY, JULY 10th (Chamber)

Four Part Songs for female voices, two horns and harp, Op. 17: (a) Where'er the sounding harp is heard, (b) Come away, death, (c) The gardener, (d) The death of Tenebr (*Brahms*)—Horns: Roger Rutledge (Scholar), Heather Crump. Harp: Rosemary St. John A.R.C.M. (Scholar). Conductor: Leo Quayle (Exhibitioner). Songs: (a) Chanson triste (*Duparc*), (b) Beau soir (*Debussy*), (c) Le temps de, Blas (*Chausson*)—Joan Gray, A.R.C.M. (Exhibitioner). Accompanist: Muriel Jefferson, A.R.C.M. "Serenata" for clarinet, bassoon, trumpet, violin and cello (*Casella*)—Thea King, A.R.C.M. (Scholar), Brian Pollard (Scholar), Phillip Jones (Scholar), Roald Stanbridge, Joan Dickson, A.R.C.M. (Scholar). Songs: (a) Sweet chance, that led my steps abroad (*Michael Head*), (b) Spring sorrow (*John Ireland*), (c) The watermill (*Vaughan Williams*), (d) Silver, (e) Five eyes (*Armstrong Gibbs*)—Betty Goodall. Accompanist: Anne Alderson (Associated Board Scholar). Trio for Piano, Violin, and Cello (*Ravel*)—Muriel Jefferson, A.R.C.M., Madeleine Makins, A.R.C.M. (Caird Scholar), Gwenth George, A.R.C.M. (Scholar).

#### WEDNESDAY, JULY 17th (Chamber)

Trio for Piano, Violin and Cello in B flat major, Op. 90 (*Schubert*)—Peggy Gray (Scholar), Marjorie Croxford, Eileen Croxford, A.R.C.M. Sextet for Violoncellos (*Dunhill*)—Eileen Croxford, A.R.C.M., Amyliss Fleming (H.U. Associated Board Scholar), Joan Dickson, A.R.C.M. (Scholar), Madeleine Mackenzie, A.R.C.M. (Scholar), Anna Shuttleworth (Scholar), Mary Mitchison (Scholar). String Quartet, No. 2, Op. 17 (*Bartók*)—Vivien Hind (Scholar), Sheila Ormond A.R.C.M. (Scholar), Mary Croodman, A.R.C.M. (Scholar), Anna Shuttleworth (Scholar).

## OPERA REPERTORY

An Opera Repertory performance was given in the Parry Theatre on Thursday, May 10. Conductor: Herman Grunbaum, Hon. R.C.M. Producer: Mr. Sumner Austin.

#### 1. "DIDO AND AENEAS": Final Scene (*Purcell*)

*Dido*, Joan Gray; *Belinda*, Eve Warren; *Aeneas*, John Frost; *Chorus*, Shirley Brooks, Betty Goodall, Jeane Hamm, Iris Kels, Barbara Roach, Lilian Simmons, June Reis, Marion Studholme, Margaret Mann.

#### 2. "DER FREISCHUTZ": Act III, Scene 1 (*Weber*).

*Agnes*, Eileen McLoughlin; *Annie* (her cousin), Elizabeth Boyd; *Bridesmaids*: Soloists—Jeane Hamm, Marion Studholme, June Reis; *Chorus*—Shirley Brooks, Margaret Mann, Barbara Roach, Lilian Simmons; Cello Obligato—Joan Dickson; Viola Obligato—Mary Goodman.

## 3. "TOSCA": Scene from Act I (Puccini).

*Cavaradossi*, Charles Danson; *Angelotti*, John Frost; *Tosca*, Betty Goodall.

## 4. "SAMSON AND DELILAH": Act II, Scene 2 (Saint-Saëns).

*Samson*, Thorsteinn Hannesson; *Delilah*, Doreen Simmonds.

Pianists: Leo Quayle and Noel Nickson.

An Opera Repertory performance (with First Orchestra) was given in the Parry Theatre on Thursday and Friday, July 18 and 19. Conductor: Mr. Hermann Grunebaum, Hon. R.C.M. Producers: Mr. Sumner Austin and Mr. Percy Heming.

## 1. "LOHENGRIN": Act III, Scene 1 (Wagner).

*Lohengrin*, Thorsteinn Hannesson; *Elsa*, Iris Kelly; *Court Ladies*, Margaret Wortley, Marion Studholme, Shirley Brooks, Margaret Mann, Barbara Roach, Lilian Simmons, Monica Sinclair, Doreen Simmonds.

## 2. "TRAVIATA": Act III (Verdi).

*Violetta*, Eve Warren; *Anina* (her maid), Lilian Simmons; *Alfredo* (her lover), Charles Danson; *Germonte* (Alfredo's father), Eric Shilling; *The Doctor*, Percy Brodie.

## 3. "AIDA" (Verdi).

(a) Act II, Scene 1.

*Amneris* (Princess of Egypt), Monica Sinclair; *Aida* (an Ethiopian princess held as hostage), Betty Goodall; *Chorus of Slaves*: Elizabeth Boyd, Shirley Brooks, June Reis, Jeane Hamm, Marion Studholme, Barbara Roach, Lilian Simmons, Margaret Mann, June Cropley.

(b) Act IV, Scene 1.

*Amneris*, Monica Sinclair; *Rhadames* (an Egyptian General), Thorsteinn Hannesson.

Assistant Conductors: Leo Quayle, Noel Nickson, John Andrewes.

Leader of the Orchestra: Desmond Heath.

## DRAMA

An informal performance by students of the Dramatic Class was given in the Parry Theatre on Wednesday, June 26.

## AN EXCERPT FROM "THE ALCESTIS" OF EURIPIDES

Translated by Gilbert Murray. Scene Before the Palace of Admetus, near Phæacæ. Dawn.

*Chorus Leader*, Peggy Atfield; *Chorus*, Beth Boyd, Sheila Foster, Dawn Avelino, Barbara Lewis, Beryl Engel, Stella Hichens, Doreen Simmonds; *Handmaid*, Muriel Todd; *Admetus*, Margaret Winbow; *Alceste*, Margaret Mann; *Little boy*, Pat Wall; *Little girl*, Mary Tapper. Incidental music composed by Muriel Todd. Harpist: Catherine Farmer. Production by Marjorie Zeidler.

## ELIZABETHAN DANCES

1. La Volta. 2. Basse-Danse. 3. Tordion. 4. Galliarde.

Pat Jolley, Dawn Avelino, Jeane Hamm, Doreen Simmonds.

Pianist: Dorothy Holliday. Production by Margaret Rubel.

## ACT I OF "THE TRAGEDY OF NAN"

By John Masefield. Scene: The Pargiters' Cottage.

*Mrs. Pargiter*, Beryl Engel; *Mr. Pargiter*, Eric Shilling; *Jenny* (their daughter), Peggy Atfield; *Nan* (their niece), Beth Boyd.

Production by Susan Richmond.

## A SCENE FROM "THE WAY OF THE WORLD"

By William Congreve.

*Foible* (a maid), Pat Jolley; *Mrs. Millamant* (a fine lady, and loves Mirabell), Jeane Hamm; *Mrs. Fainall* (friend to Mrs. Millamant), Pamela Ford; *Sir Willful Witwoud* (from the country), Eric Shilling; *Mirabell* (in love with Mrs. Millamant), Percy Brodie.

Production by Joyce Wodeman. Costumes by L. & H. Nathan, Ltd.

## "THE BURGLAR"

A Comedy in One Act by Margaret Cameron.

Scene: The living room of Mrs. Burton's week-end cottage.

*Mabel Dover*, Barbara Lewis; *Freda Dixon*, Sheila Foster; *Valerie Armsby*, Doreen Simmonds; *Peggy Burton*, Stella Hichens; *Edith Brent*, Pat Wall.

Production by Margaret Zeidler.



## COUNTY COUNCIL JUNIOR EXHIBITIONERS

A concert was given by the County Council Junior Exhibitioners on Monday, July 15, at 5.15 p.m. Piano solos were played by Douglas Moore, Josie Aylett, Ruth Ludiam, Hazel Moore, John Biggs, Margaret Andrews and Michael Matthews, also a duet for two pianos by Eunice Marino and George Crudgington. Basil Smart played a violin solo, Donald Purchase a clarinet solo, and Maureen Lovell a cello solo. The concerted items included a trio sonata played by Stanley Castle, Brian Masters and Sylvia Caveley, a work for violins in unison played by Stanley Castle, Bridie McKeown, Brian Masters, Peter Hall, Carol Attwater, Basil Smart, Shirley Sangwine, Trevor Jones and Victor Parsons, and part of Warlock's Capriol Suite played by the orchestra. Songs were sung by the combined singing classes, also the senior choir.

## LIST OF NEW PUPILS ADMITTED TO COLLEGE

## NEW STUDENTS—CHRISTMAS TERM, 1946

Adams, G. A. (N.Z.)	Hawkins, F. V. (London)
Anderson, Marjorie (Trowbridge)	Heard, G. W. (Birmingham)
Andrews, Margaret R. (London)	Heinitz, H. (London).
Atkin, Margaret (Boston)	Henderson, J. D. (Canada)
Badcock, Una J. (Portsmouth)	Hills, Penelope (Penshurst)
Balk, Mary H. (Cambridge)	Hirst, Marian E. (Halifax)
Barber, Joan E. (Tunbridge Wells)	Huckridge, H. F. J. (London)
Barnard, Gabriel A. (Broadstone)	Hucklesby, D. J. (Luton)
Barratt, J. B. T. (Caterham)	Hunt, Gillian F. (Peterborough)
Baxter, Constance W. (Bingley)	Hyndman, Evelyn (Glasgow)
Bell, Kathleen M. (Sunderland)	Jacobius, G. (Palestine)
Bevan-Baker, J. S. (Dartmouth)	Jensen, Elsie J. (Canada)
Bigg, J. H. (West Wickham)	Jutte, Carol M. (Canada)
Bladon, Jean M. (Folkestone)	Kissaun, Mary A. (Malta)
Bradshaw, G. (London)	Knell, Gladys E. (Isleworth)
Brocklehurst, Anabel	Knowles, Lorna M. (Richmond)
(High Wycombe)	Lawson, Hazel O. (Jamaica)
Broomhead, Elsie (Altrincham)	Leonard, R. M. (Wembley)
Bruce, Katharine A. D. (Reading)	Le Rossignol, Esmé (Jersey)
Budden, Lesley M. (Bowdon)	Lewis, Elizabeth G. (Rochdale)
Burridge, Joyce E. (Leigh-on-Sea)	Locke, M. J. (York)
Callin, Aileen S. (Batley)	Lowe, F. E. (London)
Canning, Patricia C. (India)	McGlashan, Mollie (Auchterarder)
Challis, Eileen M. (Southampton)	McKeown, Bridget (London)
Colthup, June (Sittingbourne)	McNab, Eilidh (Kirkcaldy)
Cooper, Judith M. (Sheffield)	McNeile, Bridget G. (Huntingdon)
Crockett, Margaret (Londonderry)	Mackenzie, Monica (Dublin)
Crook, Primrose N. (Bedford)	Masters, June V. (Folkestone)
Cunningham, Juliet E. (Minehead)	Millington, Anne S. (Petworth)
De Pledge, Janet J. (Croydon)	Mills, F. (London)
Dowdall, Ann M. (Bristol)	Mitchell, M. J. (Rugby)
Downie, A. F. (Edinburgh)	Moore, T. (Cambridge)
Dupré, D. J. (London)	Murray, A. D. (South Shields)
Ford, Diana M. (Penzance)	Nienstaedt, Eli I. (Denmark)
Frye, R. A. (London)	Nisbet, Agnes B. (Edinburgh)
Garvie, Jean R. (London)	Odum, J. S. (Gravesend)
Gillard, Mary V. (Canada)	Orme, Doreen E. (Guildford)
Godfrey, P. D. H. (Huntingdon)	Perks, Mary E. (Birmingham)
Gomez, Rosalind E. (Darlington)	Peterkin, D. J. (Dumbarton)
Griffith-Jones, Anne F. (Merthyr)	Plummer, G. (Harrogate)
Grundy, A. O. (Heanor)	Priscott, K. (New Zealand)
Hale, Una (London)	Pulverman, Diana R. (London)
Hall, Shirley C. M. (Sherborne)	Rae, Diana S. (Edinburgh)
Hancock, L. H. (Cambridge)	Ratcliffe, C. H. (Twickenham)

Riley, E. (London)	Sturtivant, D. (Nottingham)
Roberts, Dilys (Dolgelley)	Tanner, Yvonne (Llandaff)
Robinson, Arline M. (Birmingham)	Taylor, Mary R. (Birmingham)
Robinson, Constance S. (Leeds)	Tierney, T. (Rathmines)
Ross, Jean D. (Erith)	Townsley, G. S. (Hull)
Salmon, Margaret H. B. (Gloucester)	Treen, Frances O. (Coventry)
Scott, M. J. (Braintree)	Truscott, Jean A. (Bideford)
Seigle, Irene (Glasgow)	Vigfusson, E. (Iceland)
Segré, Daphne M. (Jamaica)	Wallis, G. A. R. (Harrow)
Shlackman, E. L. (London)	Wander, Barbara A. (Lincoln)
Short, Sheila P. (Sunderland)	Warley, E. H. (Middlesbrough)
Sidgwick, J. R. L. (Torquay)	Watkin, E. (London)
Smith, Isabel P. (Reigate)	Watts, L. (Farnham)
South, J. M. (Walton-on-Thames)	Wells, Kathleen D. (Bamford)
Spedding, F. D. (Nottingham)	Welch, Shirley D. (New Zealand)
Squire, Hazel I. (Lechlade)	Weyhausen, Maud H. (London)
Stanfield, Doreen (London)	Wheatley, Margaret M. (Bexhill-on-Sea)
Stevenson, W. K. (Burnley)	Wilson, Janet B. (New Zealand)
Stoutzker, I. (Watford)	

### RE-ENTRIES—CHRISTMAS TERM, 1946

Arkell, Agnes J. T.	Keith, I. W. B.
Aronowitz, C.	Kelsey, Patricia V.
Bartlett, W.	Lane, M. E. V.
Beers, L. J.	Meinardi, C. W. S.
Blezard, W.	Potter, Joan K.
Boyd, D. T.	Preedy, C.
Bradley, Helen M.	Rance, Stephanie G.
Breese, J. G.	Rees, Marguerite
Brown, Betty C.	Schwiller, R.
Churchill, J. J.	Scott, M. H.
Clasby T.	Smith, C. K.
Cruft, A. J.	Steadman, J. W.
Douglas, B. K.	Taylor, Margaret
Emmott, G.	Thackray, R. S.
Hedgcock, Phyllis J.	Tickner, R.
Jeffries, B. J.	

## A.R.C.M. EXAMINATION

JULY, 1946

The following are the names of the successful candidates:—

### SECTION I. PIANOFORTE (Solo Performing)—

Bell, Sybil Frances  
 \*Buckingham, Elisabeth Mary  
 Herdan, Pamela Jean  
 Thomas, Marion Joan

### SECTION II. PIANOFORTE (Teaching)—

Ballard, Jean Norwood  
 Batten, Elizabeth Katherine Ellen  
 Bearman, Marjorie Frances  
 Bennett, Barbara Winifred  
 Elliott, Margery  
 Franks, Joan Lilian  
 \*Hawkins, Dorothy Mavis  
 Hopkins, Janet  
 \*Hopkins, Peggy Joyce

Howell, Doris Ethel  
 Jones, Annis Margaret Howard  
 Lane, Celia Anne Josephine  
 O'Neill, Wendy  
 Papworth, Daphne Stella Florence  
 Robertson, Jessie  
 Snow, Ursula Mary  
 Williams, Mary Elisabeth  
 Winbow, Margaret Elaine

## SECTION IV. ORGAN (Solo Performing)—

\*Burton, Michael Arthur Edgar  
 \*Joyce, Robert Henry  
 Stephens, Howard

## SECTION V. STRINGED INSTRUMENTS (Solo Performing)—

*Violin—*

Hind, Vivien  
 Ireland, William Patrick  
 \*Purnell, Donald Hugh  
 Williams, Rosemary  
 Woolf, Martin

## SECTION VI. STRINGED INSTRUMENTS (Teaching)—

*Violin—*

Cox, Olive Laura  
 Flanagan, Deirdre Mary

*Violoncello—*

Bell, Frances Helena  
 Furness, Margaret Aimée Eileen

## SECTION VIII. WIND INSTRUMENTS (Solo Performing)—

*Flute—*

Hatten, Veronica

*Clarinet—*

Aspinall, Christopher James Lynn

## SECTION IX. SINGING (Solo Performing)—

De Gabarain, Marina  
 Hamm, Jeane  
 Rees, Mona Elizabeth  
 Sichel, Phyllis Marjorie  
 Simmons, Lilian Kelson  
 Yang, Lian-Sim (Yeo)

## SECTION X. SINGING (Teaching)—

Bell, Isabella Mary  
 Johnson, Margaret Mary

\* Pass in Optional Harmony.

## PRIZE LIST

MIDSUMMER TERM, 1946

The Director has approved the following awards:—

TAGORE GOLD MEDAL—

Thea King

PIANO

Chappell Medal and Norris  
 Prize—

Margaret Evans

Hopkinson Gold Medal and  
 Ellen Shaw Williams Prize—  
 Leo Quayle

Hopkinson Silver Medal and  
 Herbert Fryer Prize—  
 Pamela Kitchen



Dannreuther Prize—  
Patricia Sutton-Mattocks

Pauer Prize—  
Betty Williams

Borwick Prize—  
Margaret Gray

Herbert Sharpe Prize—  
John Moores

Marmaduke Barton Prizes—  
Irene Bubniuk  
Ann Walmisley

McEwen Prize—  
Barbara Pentith

## SINGING

Henry Leslie Prize—  
Rita Vernon

Albani Prize—  
Margaret Wortley

Pownall Prize—  
Not awarded

Giulia Grisi Prize—  
Barbara Hayes

Mario Grisi Prize—  
T. H. Hanneson

Chilver Wilson Prizes—  
Monica Sinclair  
Marion Studholme

Dorothy Silk Prize—  
Mona Rees

London Musical Society Prize—  
Iris Kells

## VIOLIN

Howard Prize—  
Alan Loveday

W. H. Reed Prize—  
Joan Giddins

Stanley Blagrove Prize—  
Tessa Robbins

Nachez Prize—  
Vivien Hind

Dove Prize—  
Nancy Brown

Dove Prize—  
Jacqueline Ward

## VIOLA

Lesley Alexander Prize—  
Not awarded

Gibson Prize—  
G. M. Ward

## CELLO

Lesley Alexander Prize—  
Amaryllis Fleming

Stern Prize—  
Katherine Dickson

Scholefield Prize—  
Sylvia Southcombe

## WIND

Manns Prize (Clarinet)—  
R. Baker

James Prize—  
Colin R. Davis

Oliver Dawson Prize (Clarinet)  
Thea King

## COMPOSITION

Sullivan Prize—  
Hugo Cole

Farrar Prize—  
David Gow

Edward Hecht Prize—  
G. M. Ward

## ORGAN

Haigh Prize—  
Judith Gummer

Parratt Prize—  
J. Hodgson

Stuart Prize—  
J. S. Beckett

## CONDUCTING

Steir Prize—  
G. Malcolm

## OPERA

Harry Reginald Lewis Prizes—  
Monica Sinclair  
Iris Kells

COBBETT CHAMBER MUSIC PRIZES  
COMPOSITION

1st Prize—  
David Gow

2nd Prize—  
Hugo Cole

Hurlstone Prize—  
Colin Curd  
Thea King

## ROYAL COLLEGE OF MUSIC UNION

FOUNDED 1906

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MISS URSULA GALE.

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## THE R.C.M. MAGAZINE

FOUNDED 1904

A Journal for past and present students and friends of the Royal College of Music and official organ of the R.C.M. Union.

*"The letter killeth, but the Spirit giveth life."*

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